

SUMMER 1986  
USA \$3  
Number 17

# Backstreets

THE BOSS MAGAZINE

JOHN COUGAR MELLENCAMP  
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SNEAK  
ATTACK  
ATTACK

CLARENCE CLEMONS INTERVIEW  
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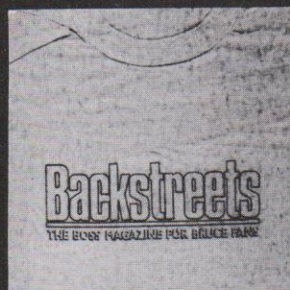
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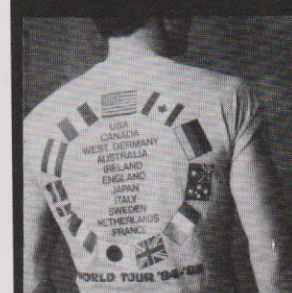
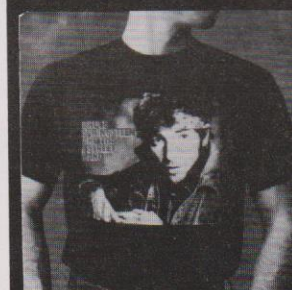
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# Backstreets

## A BOSS MAGAZINE

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### Editor:

Charles R. Cross

### Associate Editor:

Kathleen Gammon

### Contributors:

Steve Reed, Dan Martins, Wendy King, Stu Reid, Bob Zimmerman, Robert Santelli, Kathie Maniaci, Linda Segall, Barbara Cohen, Arlen Schumer, Brooks Kraft, Jim Ragsdale, Ruth Atherley, Marcello Villella, Wayne King, Art Chantry, Jesse Reyes, Jimmy Guterman, Deborah Rothenberg, James Shive, Rex Rystedt, Gary Desmond, Dan Benson, David Deneberg, and many others, all over the world, whose help has been essential.

*Backstreets* is an independent not-for-profit magazine, and in no manner is officially connected with any of the performers covered herein.

*Backstreets* welcomes submissions from our readers of photographs, illustrations and articles. We assume no responsibility for unsolicited submissions, though, and all submitted become the property of *Backstreets* and are not returnable unless agreed upon in advance by the publisher. Please enclose a self-addressed stamped envelope with all inquiries.

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## COVER

### BRUCE SPRINGSTEEN, NEW YORK CITY, OCTOBER 1985

Photo by David Seelig/StarFile  
Design by Art Chantry



## On the backstreets

**G**REETINGS FROM SEATTLE, WASHINGTON. IT always seems sort of weird to those new to *Backstreets* that the greatest magazine of Jersey rock 'n' roll comes out of Seattle, which is geographically about as far away from Asbury Park as you can get in the lower 48. To most Easterners the Northwest almost seems like another world: When I first moved here, my grandmother, who lived her full 81 years on the East Coast, frequently would ask if I'd seen any bears or wild Indians.

Geography and state of mind are two different entities, though, for *Backstreets* is a true international effort. The magazine is edited in Seattle; printed in Wisconsin; mailed from the Midwest USA; and sent to subscribers in all 50 states and over 70 different countries, from Austria to Zaïre, proving you don't have to be born in the USA to be born to run. The sound of Jersey rock 'n' roll is a sound heard clear around the world.

The heart and soul of this magazine, though, is in Jersey, a state that 95 percent of our writers and 25 percent of our readers call home. And I've always thought that if our offices were in, say, Asbury Park, we'd probably have a greater financial success with this magazine. There are just enough nouveau fans out there that a Jersey-based version of *Star Hits* would probably do a gangbuster business.

But *Backstreets* has never been a magazine that had any commercial aspirations in mind. Instead this is a creation of belief, love and respect and governed not by commercial considerations but by the faith we share in great rock 'n' roll. *Backstreets* is a magazine about the things I believe in, be they Bruce Springsteen's music, Southside Johnny's whiskey-blue voice or John Cougar Mellencamp's populist anthems. There are few ventures in publishing like this—and fewer yet in the music business. This magazine is fueled by love, devotion and fanaticism. Are these motivations even involved when Beatrice decides to market a new product, or better yet, when Warner Bros. releases a new Madonna record, or Time Inc. starts a new magazine?

Seattle also has a distinguished history of rock 'n' roll, even if it hasn't been mentioned as a site for the Hall of Fame. The Sonics and Wailers came out of here, as did "Louie, Louie," the greatest song in the history of rock. And Jimi Hendrix was born here and is buried here.

And even in the Springsteen world, Seattle has roots: Though Bruce has only played here six times, those six shows stand, in the opinion of many, as the hottest shows of each individual tour. His December 20, 1978 show at Seattle's Arena may be his best ever: He did five encores, the last without the benefit of amplification to an audience of 50 odd people, a full half an hour after applause had ended and the crowd cleared out.

So, Seattle being my home, it is also home to *Backstreets*. But the eyes and ears of this magazine are all over the world with all those who have felt the same passion, who have taken the same ride, who dream of the promised land. There are few things in this world today one can believe in: We strive to make this magazine one of them.

\* \* \*

On to business: Because this magazine reflects your opinions, desires and ideas as much as mine, we've decided to continue with our "On Collecting" column. I wrote last issue explaining my personal disgust with this form of collecting and we asked for your opinions. We received over 1,000 letters on this issue and close to 99 percent of those were in support of continuing with the column. The feelings of most of the readers were evident in this letter by one young man who wrote, "I appreciate your feelings about these recordings. But whether you cover them or not, they will continue to exist and I will continue to buy them. Only with consumer-oriented reviews such as yours will I be able to stay clear of the real dogs. It may be an evil, but it's one that you can either ignore or make a lesser evil by helping us avoid the real ripoffs." This was the same argument presented by the vast majority of letters, and so the column stays. This magazine is a magazine by and for its readers, so the readers have their say on this one. Let me just add one final note: as a record collector myself, I urge young collectors to concentrate on legitimate recordings. I've heard way too many horror stories of people paying literally hundreds of dollars for some trashy live album. Even the rarest of these records seem to constantly be reprinted. We will, as always, not allow any advertisers who sell bootlegs in our pages.

Other business: Our subscription contest's deadline is still too weeks away, so we'll have to report on that next issue. Thanks again to all those who entered—let's hope you win.

You'll notice this issue reflects a new cover price. A subscription price increase also looms ahead, so to still get the low rate subscribe or renew today—you'll save money and ensure that each copy is rushed to your door. Remember you can renew your subscription at any time: If you do so now you'll be saving quite a bit of money over the new upcoming rates. Also, several of our back issues are now sold out and will not be reprinted—so if you miss an issue you'll miss an essential collectible.

Remember, your mailing label has a number preceding it, and that is the last issue in your current subscription. If that number reads "X17," this is the last issue of your current sub, so renew now.

If you're moving, please, please let us know in advance so we can change your address. Also, please include a self-addressed stamped envelope with any inquiries—this is to guarantee a speedy response.

One other item: Backstreet Records, though run by the same people who produce *Backstreets*, is a separate business and now has a separate address: PO Box 51219, Seattle, WA 98115. If you're on the Backstreet Records Catalog Mailing List (an essential list to be on) and the *Backstreets* subscription list, you'll have to write both addresses with your change of address so that Rosie, our computer, gets you in order.

No retreat, baby, no surrender.

—Charles R. Cross

# 10

**Reasons Tipper Gore Hates Bruce Springsteen**

1. Ramrod
2. Pink Cadillac (live)
3. Fire
4. Crush on You
5. Johnny 99
6. Nebraska
7. The Angel
8. Spirit in the Night
9. Blinded by the Light
10. Thunder Road (live 1975)

## Contest

Everyone seems to love lists, polls and ratings. It may be on lists alone that supermedia like Entertainment Tonight and USA Today survive (as Saturday Night Live recently pointed out with its send up of ET: "An ET poll shows that Schultz was picked by 95 percent of the populace as their favorite character on 'Hogan's Heroes'"). So far our contests that concentrate on polls (i.e. favorite songs) have been the most successful for *Backstreets*.

So for our latest contest we're asking you to come up with a list of your Top Ten picks for anything that relates to the artists we cover in this magazine. Here's a sample from Lisa Iannucci of Washington, DC who came up with the idea in the first place—Ten Reasons Tipper Gore Hates Bruce Springsteen. Other obvious examples would be the Top Ten Bruce Shows, Top Ten Bruce Songs, etc. but try to be creative. Each list must be limited to ten picks, whatever it is you choose for a category. And only one pick per household. All entries must be sent on postcards (only) and sent to Ten Contest, *Backstreets*, PO Box 51225, Seattle, WA 98115, before July 10th, 1986. We'll sort through the entries and print as many of the best ones we can in our next issue. And we'll also throw all entries into a random drawing with first prize a UK *Born in the USA* picture disc, and the next ten winners getting a second prize of a free *Backstreets* t-shirt.

## Off the wall

The back cover of this issue features our usual Off the Wall section. This issue we've used some great shots from Bruce's surprise March 2, 1986 Stone Pony show. Photographer Jacquie Scherr was just lucky enough to remember her camera that night and caught these great shots from close-up. Art Director Art Chantry decided to reproduce all the contacts in color so you can get a full dose of that night—several blow-ups in black and white also grace our inside pages. Scherr, who braved a three-hour drive back home after shooting these shots to make it to her job on time, has a word of advice for Pony patrons who leave early—your attitude should always be "I don't wanna go home."



**J**ERSEY ARTISTS FOR MANKIND REPORT A DEAL has just been inked for Arista Records to release the great Jersey superstar single "We've Got Love." The tune, recorded earlier this year as Jersey's version of "We are the World," features virtually every Jersey performer of note (including you-know-who) and is produced by Garry Tallent. The record should be out as you read this so go out immediately and buy it! All proceeds go to organizations that help feed the hungry . . . Speaking of benefits, Bruce also contributed "Cover Me" to the compilation album *Music for the Miracle*, distributed by CBS. The superstar compilation benefits leukemia and cancer research. . . .

**POSTINGS:** One of the weirdest things we've ever seen in print appeared in a recent women's magazine: Raquel Welch dressed up like various superstars including Bruce. Reports are that Raquel has taken her Bruce imitation on the road. . . . The *New York Post* continues to amaze us with journalism at its finest. Three times now they've falsely reported on an impending "baby boss," and be forewarned, they're again calling for an upcoming birth this week. The *Inquirer*, however, predicts "twins." . . . Speaking of the *Inquirer*, readers with inquiring minds will have seen the big spread on Bruce's new house near Los Angeles. The *LA Times* also did a piece on the new house. The *New York* tabloids reported that Springsteen was also eyeing a New York condo worth a cool \$1.8 mil. . . .

**SILVER SCREEN EDITION:** No doubt about this one—upcoming soon is the new Paul Schrader film now called "Just Around the Corner to the Light of Day." Springsteen has contributed the title tune for the movie that stars Michael J. Fox and Joan Jett. Fox has also taken to performing the tune in several impromptu rehearsals. The movie's set for late summer release. . . . On the small screen is "Under the Influence," a TV movie that tells the story of an alcoholic and stars Andy Griffith. *LA Life* reports the soundtrack includes "Hungry Heart," used after Springsteen reportedly read the script and gave permission. . . . Anyone who watches TV should have seen the Clarence spot in the pre-



Gary US Bonds takes time off in Atlantic City to read his favorite magazine.

Superbowl coverage where he assured us that Bruce indeed follows football along with softball. . . . Clarence also took time out to guest VJ on MTV and he even contributes a solo on the new Twisted Sister record. . . . *People* magazine tells us that Bruce talked Clarence out of doing a Diet Coke ad. That didn't stop the Big Man from appearing in a recent American Express ad, though, telling us how to buy a pair of sunglasses. . . .

**COVER ME:** The latest recording news is that Jersey band JT Gotrock is recording a version of "The Train Song," an early Bruce effort. Vini Lopez, Gotrock's drummer, reports that the version will be rockin'. . . . Weird Al seems to love to spoof the Boss. His pre-Grammy show featured a polka version of "Born in the USA." . . . Superbowl watchers also saw the Up With People version of the song during halftime of the Bears romp. . . .

**SCHOOLS OUT:** Little Steven toured some schools on Chicago's Southside with Kurtis Blow recently, taking time off to show the "Sun City"

video and to talk to the kids about apartheid. . . . Steve has kept up the "Sun City" battle. He and wife Maureen were recently pictured in the *New York Daily News* at the theater seeing *Blood Knot*, an excellent play about South Africa. . . . The great Rockplast concert series in Germany is no more. Little Steven was the first act to play this outdoor series while Germany's BAP closed out the last show. . . . Steve convinced Boston to hold a "Free South Africa Day." Van Zandt, who was born in Boston, thanked the City Council for voting to sell off stocks in companies that do business in South Africa. You can do the same in your own city—write your city representative and tell them you support divestiture. . . .

**NILS THRILLS:** Nils has released a double live album in the UK. He's also been performing "Man at the Top" at his club dates in the US. For the last two months Lofgren has frequently appeared in Towson, Maryland, at the Backstreets Cafe. . . . Nils noted in a UK radio interview that he had kept track of all the different songs done on the *Born in the USA* tour and they had made it to 97—he had kept pushing Bruce for the 100 mark. . . . Nils was featured at the Drive-Aid, another benefit performance for African relief. . . . Strangely enough, there's a punk band from Montreal also called "Nils." They've got a new record out called *Sell Out Young*. . . .

**TRIVIAL PURSUIT:** On to more trivia questions. We're auditioning next month to get on Jeopardy, hoping that we'll get the same question asked on a February show during Double Jeopardy. The answer: Who sent up the Boss with this send-up of "Born in the USA"? The Jeopardy question: Cheech and Chong. Also on the tube on Headline Chasers this winter: "Rock Boss Ties Knot." And finally, the Young People's Edition of Trivial Pursuit asks us—"Who's the Boss?" Do I win the car yet? 🚗

WEDDING PRODUCED BY:  
SARAH GRAHAM/GREG SINCLAIR\*  
EXECUTIVE PRODUCERS:  
CHARLES & SALLY GRAHAM  
DESIGN:  
MCGREGOR GRAPHICS  
CREATIVE WRITING:  
CLOUSE HOUSE, LTD.  
FINAL MIX-DOWN ENGINEER:  
MATT KRAMER

SPECIAL THANKS TO THE BAND  
SUE GRAHAM BOB BARBIERI  
BRETT DALTON ANGIE GRAHAM  
LINDA MAGGIO VACCA DENNIS MCGREGOR  
EDWARD GRAHAM JULI THACKREY

SPECIAL APPEARANCE BY LEE CHARLES KELLEY  
EXTRA APPRECIATION TO VARIOUS PRANKS  
\*APPEARS COURTESY OF JACK & PHYLLIS SINCLAIR



This wedding invitation comes from two of our subscribers. Congratulations Sarah and Greg!



## In the news

## E Street Sneak Attack

*Bruce and band in surprise appearance at Stone Pony*

**D**URING THE SUMMER OF 1982 BRUCE SPRINGSTEEN SHOWED UP SO OFTEN at Shore clubs to jam with local bands that some fans even made up t-shirts that read "Bruce Springsteen's 1982 World Tour of New Jersey." It was an entire summer of wild summer nights as Bruce played old songs, new songs, cover songs and every night proved that he'd never strayed far from his bar band roots.

But since the success of *Born in the USA*, Springsteen's forays onto local stages have been few. There were a few guest appearances during the tour and the one show for the 3M Benefit in January (*Backstreets* #16). But that show was treated as a special appearance, more of a commitment to a cause than a night of wild rock 'n' roll.

So when Springsteen showed up the night of March 2, at a little before midnight, and launched into "Stand On It," it was clearly motivated only by Bruce's sheer love of performing, particularly in a small club. "Y'all enjoying the E Street Band sneak attack?" he giggled into the microphone.

He fronted a slightly abbreviated E Street Band (everyone but Roy) and from the song selection to their playing, it was clear this show was just for fun. Songs performed included "Working on the Highway," "Darlington County," "I'm Goin' Down," "Darkness on the Edge of Town," "The Promised Land," "My Hometown," "Cadillac Ranch" and a rousing version of "Glory Days" to end the set.

As opposed to the 3M Benefit where the playing seemed almost stiff, Bruce and the band were loose. Bruce smiled, laughed, clowning around (almost falling off the drum platform once), made faces and did almost every song as a duet with Nils. Ray, of Cats on a Smooth Surface, also joined the band for some of the numbers and Bruce joked with him too.

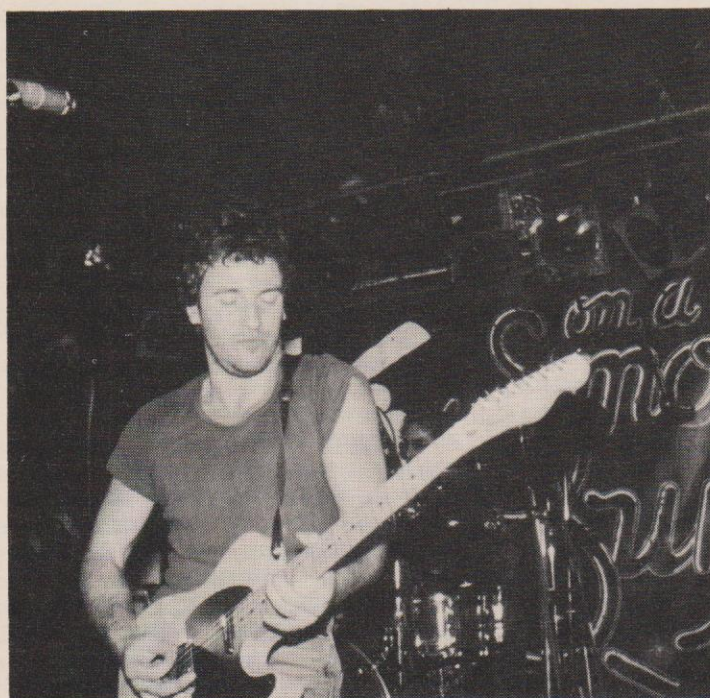
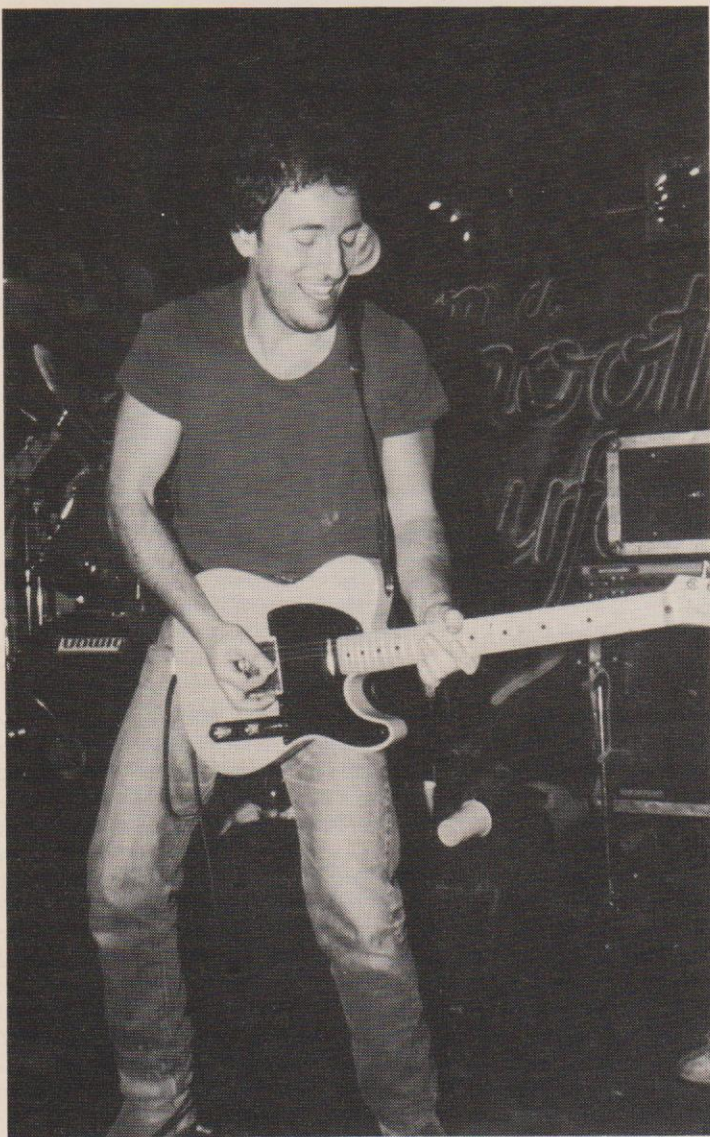
Only about 400 people were in the crowd, a small crowd for the Pony, though it was a late Saturday night. Cats on a Smooth Surface, the regular Sunday band at the Pony, were the only announced act—though after their set, clearly something was up. The doors of the club were locked, and minutes later Bruce and band took the stage.

Jim Monahan from WNEW of New York had been tipped off and was in the audience. WNEW later broadcast a small portion of the show on the air.

Most of the crowd were regular Cats followers or family and friends of the E Street Band. Those who were paying customers found themselves getting a real bargain: Because this was a special event, the usual cover price of \$3 was upped to \$4 (was this a deal or what?), though those who arrived before nine still got in for free!

Though this sneak attack was an isolated show, there is hope that this summer will once again see Springsteen jamming in local clubs. There were even rumors that Bruce and band had thought of staging a small mini-tour of taverns in places so obscure and remote that they would only play to regulars and avoid mob scenes of Bruce tramps. Obviously, this is wishful thinking, though we'd welcome a tour that brought the band to places like Concrete, Washington, or Moose River, Maine.

There were also rumors for every imaginable Fourth of July show and million dollar offers for the *Born in the USA* tour to hit the road again. One paper near Philadelphia even reported that a deal had been firmed for an outdoor show outside Philly—but this ended up to be just another rumor with no truth at this point. When will Bruce and the band tour again? Our best bet is this summer, Asbury Park, NJ, and don't spill your beer.



Bruce Springsteen, March 3, 1986, Stone Pony.



# Sing-Along with Bruce on new Japanese LP

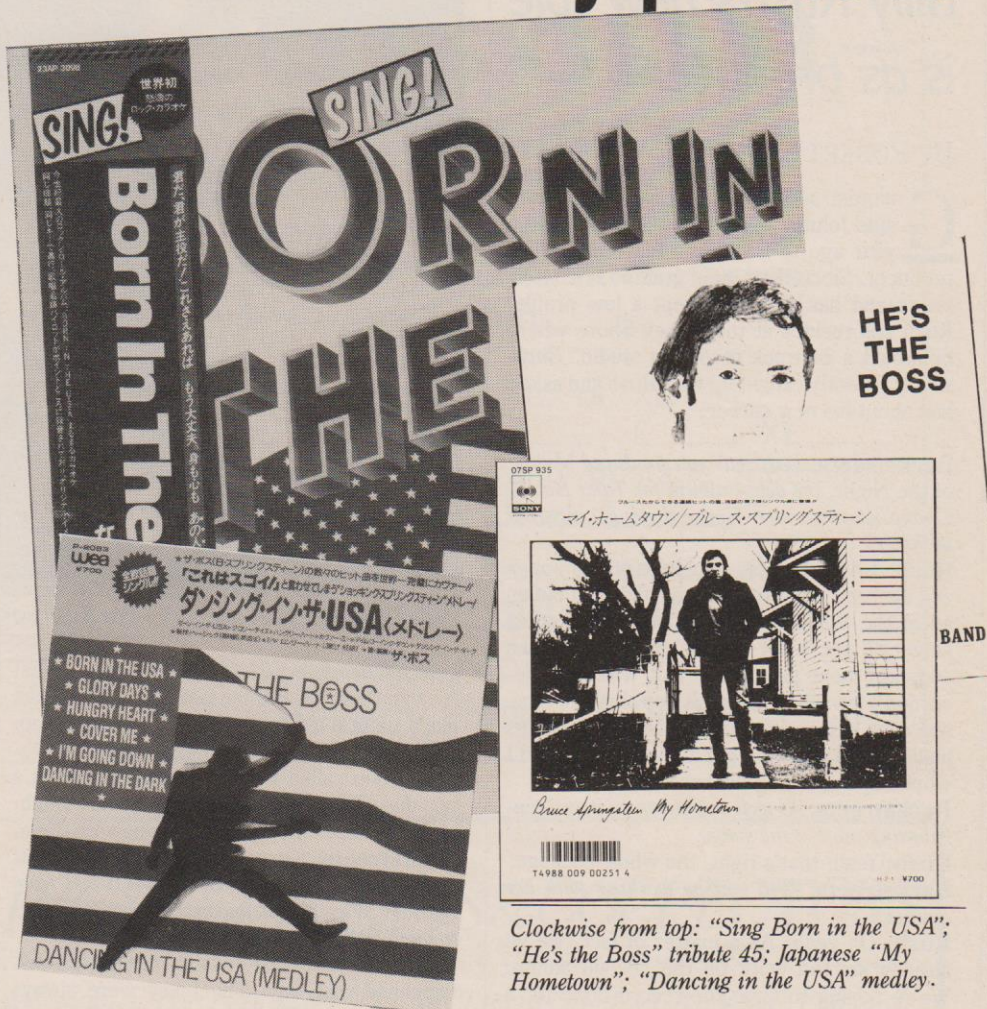
Though it seems there will be no more singles released from *Born in the USA*, the impact of the record, and the surrounding tour, continues to be felt all over the world. Almost two years from its release date the album is still a hot seller and is destined to go on to become the best selling rock album (not released by a Jackson).

Though there have been no U.S. releases off the album recently, many other countries are still keeping Springsteen on the charts with new issues. Spain, for example, issued "Janey Don't You Lose Heart" as the a-side of a fold out 45 and on a 12 inch and both were number one hits. Holland released "My Hometown" as a 12 inch, the only country to issue it this way. Japan also belatedly released "My Hometown" as a single and surprisingly it almost instantly disappeared. Recent actions to stop Japanese imports may have affected its availability. Unlike the "Glory Days" and "I'm Goin' Down" Japanese 45s, the "My Hometown" sleeve is similar to the U.S. release with the minor additions of Japanese writing and lyrics on the reverse.

Also from Japan came one of the strangest Springsteen items we've ever seen: *Sing Born in the U.S.A.* It's a full rendition of the album, as played by studio musicians and with some weird Japanese woman singing the first line of every verse. It's in a long tradition of Japanese "karaoke" sing-along albums. The album copy tells us "the same songs, in the same keys will give you that exact feeling of singing with 'the Boss' if not making you feel like him inside and out!" The music is actually played rather well and on some tunes is almost indistinguishable from the original versions. The overall effect, however, is not unlike hearing a dub version from Mars. The album seems to be very rare and very expensive even in Japan and was primarily marketed immediately following the shows there. There was also an even rarer issue of the record on CD, no less.

Perhaps weirder yet is "Dancing in the USA Medley" by "The Boss." Released in Japan on WEA and credited only to "The Boss," it's a strange medley of six Bruce songs strung together (by an unknown singer who resembles Bruce a little). The b-side is another weird tune called "Lonely Heart" that seems to have no Bruce connection. Once again, this seems to have been marketed to capitalize on Springsteen fever surrounding the Japanese appearances. But to make strange things stranger, we also came across a 12 inch of the same tune in Canada.

"He's the Boss" is the first Bruce-tribute song we've ever heard of being recorded and released (as opposed to the many Bruce-parody songs). Done by Maryland's own Billy Poore and the Big Boss Band it's similar to the "Dancing in the USA (Medley)" in style but Poore uses the lyrics to tell the story of the Boss. It is a sincere and noteworthy tribute



Clockwise from top: "Sing Born in the USA"; "He's the Boss" tribute 45; Japanese "My Hometown"; "Dancing in the USA" medley.

("Listen to the music and he'll want to make you shout / Elvis was his force but he ain't comin' back") and an important collectible for Springsteen fans but its very existence makes you sort of shake your head and say what has this all become. The 45 comes complete with picture sleeve adorned by a drawing of Bruce that is the only thing amateurish about this release.

J. Brian hopes to be to Canada what Bruce is to the U.S. To that end he's released an album, *57 Chevys*, with the anthem "I'm Canadian." Also included is an acoustic version of "No Surrender." It's a wonderful rendition (complete with Bruce's concert lyrics) that's played with inspiration. The rest of the album is pretty good too — however one always risks comparison by including a Springsteen cut along with other self-written tunes.

The UK keeps busy with a couple of actual Springsteen records and a few eccentricities to boot. First off "Born to Run" was reissued with a picture sleeve for the first time. It's simply the inner sleeve of *Born in the U.S.A.* but it's nice to finally have this 45 in a sleeve. Also from the UK was another shaped disc — this time, however, of a motorcycle with the

content an interview rather than a song. The interview is more of the Hartford radio interview and not particularly interesting though the shape is neat looking and already is an expensive collectible.

On to more Bruce-written tunes: Clarence Clemons released a second 45 from *Hero*: "I Wanna Be Your Hero" with the b-side, a reprise of "Summer on Signal Hill," our bet for one of the best songs Springsteen has ever written (and only one of a handful of Bruce-penned instrumentals). What's strange about this release is that "Summer" was the b-side of Clarence's 1983 single "Woman's Got the Power." It's been reprised, we assume, because having a Springsteen song as a b-side can't hurt a 45's sales. It's great to have the tune available again but the crass commercial tactic is regrettable.

On the Steve front, a second single off the *Artists United Against Apartheid* album has come out: "Let Me See Your I.D." The a-side is the street mix while the b-side is the album mix. Little Steven wrote the song and produced it with Arthur Baker. It's another great tune — here's hoping it will keep the "Sun City" record afire. ☘



## Billy Rush's new role is as producer

BY ROBERT SANTELLI

Guitarist/songwriter Billy Rush left Southside Johnny and the Jukes more than a year ago to become a full-time record producer. Since then, he's granted few interviews and has generally kept a low profile. Rush still resides at the Jersey Shore where he's built a 24 track recording studio. *Backstreets* recently caught up with Rush and asked him about his new career.

**Backstreets:** Last year you produced *Middle of the Night*, the debut album for Taka Boom, Chaka Khan's sister. How did you get involved with her?

**Rush:** I had all these non-Juke styled songs and figured I'd put together a band. So I put an ad in the *Village Voice* and advertised for a singer. I got a lot of responses, but Taka sounded most promising. But when we recorded a few of the songs, it was obvious to me she'd be better off as a solo artist. So things just worked out. She got a record deal, and I wound up producing the record.

**Backstreets:** As well as playing on it and contributing most of the songs.

**Rush:** Yeah, that's right, the whole package.

**Backstreets:** Will you be working with her again?

**Rush:** Oh yeah. As a matter of fact, we've already started work on the second album. We're hoping to have the record done for a fall release.

**Backstreets:** How did *Middle of the Night* fare with critics and record buyers?

**Rush:** I guess it did okay here in the States, but in England it did real well, especially with the dance club crowd. It really is a dance record.

**Backstreets:** You've also worked with Serge Gainsbourg, the popular French artist.

**Rush:** That's right. I worked on his record, *Love on the Beat*, which last year won Record of the Year honors in France. I'll be working with him again in the future as well as with his 14



Billy Rush and Southside back when Rush was still with the Jukes.

year old daughter, Charlotte. She won "Best New Actress" in France last year, and it looks like a natural for her to do well in music, too. I'm also working with an A-HA-styled Norwegian group called People. It's pretty much a pop duo. They have a lot of potential, though, and I'm real excited about working with them.

**Backstreets:** Serge Gainsbourg is French as is, of course, his daughter. People comes from Norway. Why the look towards Europe for artists to work with or produce?

**Rush:** No particular reason, really. It's just happened that way. The Jukes were always very popular over there, especially in France. I haven't been actively searching out European talent to work with. I'm happy to work with European artists, but I also want to work with more American acts, too.

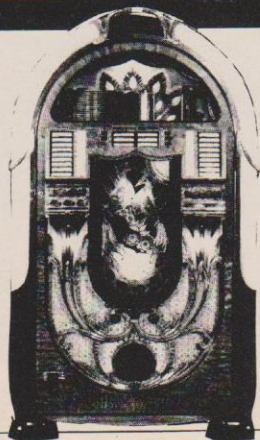
**Backstreets:** Do you miss being a member of the Jukes?

**Rush:** I guess sometimes, sure. But it was definitely the right decision, and it was a good time to leave. Johnny and I talked it over and realized it would be the best thing for both of us. I had a lot of ideas and songs that I knew

were not Jukes' songs. Plus, I had begun a family and was never all that in love with touring. I'd get very tired and bored playing the same songs and the same set night after night. So I made the decision to leave, and I can truthfully say it was an amicable split. Johnny and I are still good friends.

**Backstreets:** You took a lot of the heat for the failure of *Trash It Up*, the Jukes' lp that was made with Nile Rodgers. Looking back, what are your feelings on the experience and the record?

**Rush:** I have no bitter or hard feelings. *Trash It Up* came out very different than I wanted it to. It definitely took a wrong direction. I guess I have to share some of the blame. But the songs on that album were distortions of the original ideas I had and the demos of them I made. By the time you spend \$15,000 making a record, you hope it sounds good. Nile Rodgers mixed the record when the band was touring Europe. When we came back and I heard the outcome, I was shocked. If I played you the original version of the title song of the album, you would never, ever recognize it.



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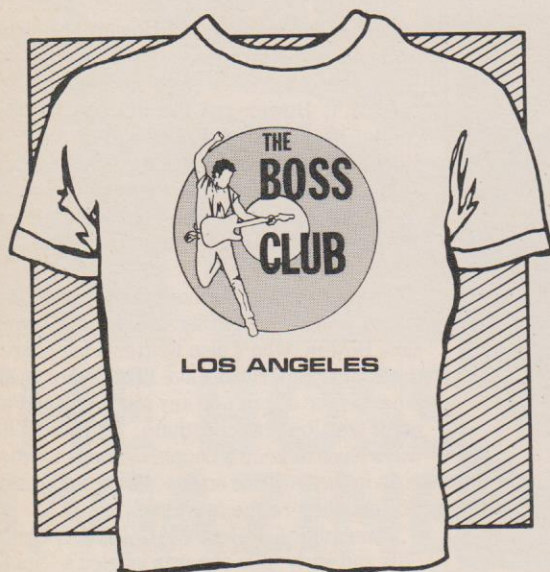
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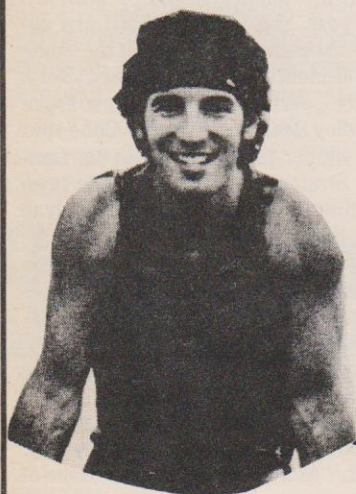
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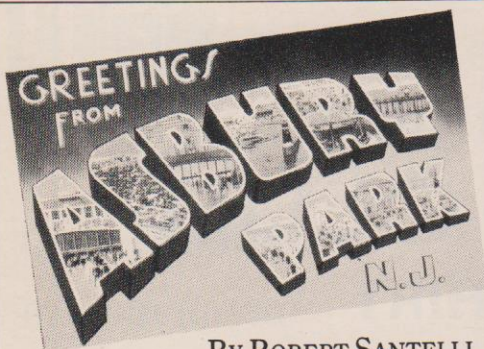
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BY ROBERT SANTELLI

(Greetings From Asbury Park is a regular column on the Jersey Shore scene by Robert Santelli. Santelli is a noted Jersey writer who worked with Max Weinberg on the classic book *The Big Beat*.)

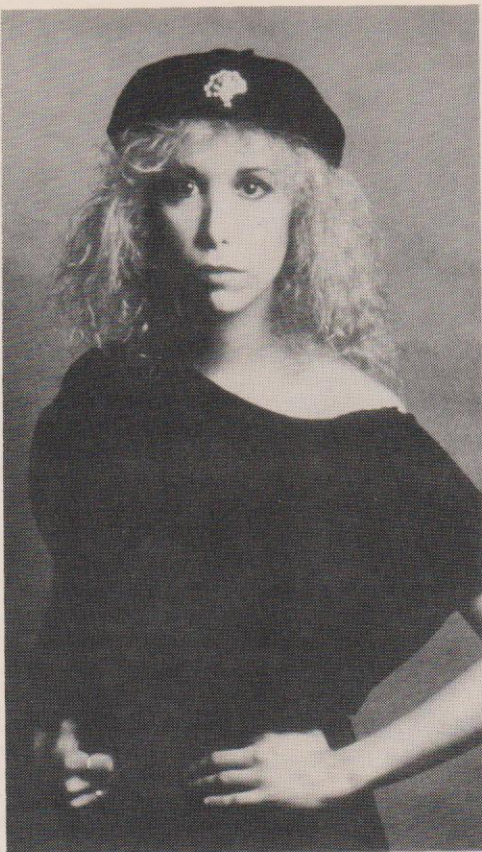
Ever since the Fast Lane folded a few years ago, the Stone Pony has really been the only club in Asbury Park where local bands could play original music on a regular basis. Mrs. Jay's, the biker beer garden/bar located around the corner from the Pony, has always presented some original music during the summer. But that music had to suit the tastes of the leathered heavies who frequented the place and parked their Harleys in a long line down Ocean Avenue.

Recently, however, the city's music map has been altered in a very positive way. The Deck House (517 East Lake Avenue) began offering live entertainment last November, and in less than eight months, has become a most important Shore rock club. Spurred on by the efforts of David Meyers, the leader of the old Blackberry Booze Band, the outfit which included Miami Steve Van Zandt and Southside Johnny, and which eventually evolved into Southside Johnny and the Asbury Jukes in 1974, the Deck House features what Meyers calls, "the traditional sounds of Asbury Park rock 'n' roll." That, of course, means rhythm and blues and soul-saturated rock played by musicians who recall the mid-70s glory days of the city.

It's not uncommon, for example, to catch ex-E Street Band drummer Vini Lopez and his band, J.P. Gotrock, at the Deck House. Neither is it unusual to hear the Fairlanes, quite possibly New Jersey's best blues band, perform there. The Fairlanes drummer is also an ex-E Streeter — Ernest "Boom" Carter. Other bands which regularly perform at the Deck House and which still have strong ties to R&B-influenced rock include Paul Whistler and the Wheels, Big Daddy Gallagher and the Asbury Horns, the Z Band featuring lead singer Bobby Bertilson, and Sonny Kenn.

"We get an older, early thirties kind of crowd here," says Meyers, "because most of the people who follow these bands used to hang out at the Pony ten years ago. The Deck House is really a musician's club. There are no hassles here. Guys and their bands just get up onstage and really play great music."

The good news doesn't stop here, either. Another new club, Visions, has abandoned its dj-only format and is now featuring original bands. Located at 230 Cookman Avenue, a few blocks east of where the old Upstage was lo-



Carolyn Mas: A survivor.

cated, owner Len Soriano says he, too, would like to make his club a "musician's club." At the moment, most of the bands which have played Visions are young, up and coming outfits, more allied to neighboring Long Branch's Brighton Bar scene. It's here where the hub of the Shore's punk and minimalist rock scene can be found, and where some really exciting music has been heard by bands like the Wallbangers, Secret Syde, and the Worst over the last couple of years. Visions now gives bands of this ilk a second venue in which to perform and garner fan support.

Perhaps one local musician summed it up best when he said, "We need clubs like Visions as much as we need clubs like the Deck House. One deals with newer music; the other deals with classic rock sounds. Both clubs are welcomed, and both, hopefully, are going to play significant roles in the Shore music scene this summer."

Meanwhile, the Stone Pony remains the premier rock club, not only on the Jersey Shore, but in all of Jersey. What, with Bruce and the E Street Band performing unannounced at the club on two different nights recently as well as the appearance of such noted artists as Glen Burtnick, Marshall Crenshaw, Charlie Sexton, Johnny Winter, Dickie Betts, and Darlene Love in the last couple of months, the Stone Pony is still the place to get a full dose of rock 'n' roll on any given night.

Speaking of the E Street Band, drummer Max Weinberg has been speaking at colleges and universities across the country this spring, giving students an insider's view of the band and recalling its rise to the top of the rock

world. He's also showing never before seen footage of the *Born in the U.S.A.* tour and some truly classic photos of himself and the band from the pre-*Born to Run* era. Max also takes questions from the audience and jams with a local band at the conclusion of his presentation. There are plans afoot for Weinberg to visit nearly one hundred campuses next school year. If he visits your school or one near your home, be sure to attend.

Some of you might have been wondering whatever happened to J.T. Bowen, the former lead singer in Clarence Clemons and the Red Bank Rockers. Well, he's fronting his own band, J.T. Bowen and the Rockers. And recently, he played a double set at the Deck House. Bowen says he's been in the recording studio laying down tracks to present to record companies. He's also been doing gigs at such New York clubs as the Bottom Line and Lone Star.

"We plan to do a lot more playing in the near future, and if we're lucky, land a record deal," says Bowen, who's also written a fair share of the songs he performs live. That's not to say, however, he doesn't do any more Wilson Pickett or Otis Redding chestnuts. "Oh man, I'll always have to keep a couple of songs by those guys in the set," he smiles. "I mean, Otis and Wilson, they're the masters."

Remember Carolyn Mas? Back in the late '70s and early '80s she was labeled a "female Springsteen" and released three very good lps: *Carolyn Mas*, *Hold On*, and *Modern Dreams* on the Mercury label. She's been a member of the Jersey Shore scene for the last few years, though not an active one due to management problems which were finally resolved last year. She formed a band and unveiled a potent batch of new tunes at the Stone Pony's 3M Benefit Show last January. But a week after her performance, someone broke into her Bradley Beach apartment, stabbed her nine times, slit her throat, and stole her treasured 1954 Stratocaster. Had the knife been longer and the penetrations deeper, Carolyn Mas would have been a murder victim. Although she was in critical condition for nearly a week, she miraculously pulled through and is now, I'm happy to report, back on her feet, eager to resume her career.

"One thing the world has to know: Carolyn Mas is a fighter," she said following her release from the hospital. "I intend to overcome things that knock me down or get in my way. That's a fact." More on Mas in a later issue of *Backstreets*.

Tidbits ... Chuck Yopp's book, *Greetings From Asbury Park, N.J. (A Look at the Local Scene)*, is currently in its second edition. The book is available from Greetings Publications, P.O. Box 107, Asbury Park, NJ 07712. The cost is \$25. Yopp says he has plans to do another photo book of Bruce-related Jersey Shore activities ... Glen Burtnick's debut lp, *Talking in Code*, is finally in record stores. It's a good one ... The release of Jersey Artists for Mankind or J.A.M.'s Garry Tallent-produced single was mixed by Bob Clearmountain and contains a scorching Springsteen guitar solo. It should be available this summer. 🎸



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## The ties that bind

# Till all the rivers run dry

BY WAYNE KING

THE YEAR 1985 HAD ITS SHARE OF CONTROVERSIES: Reagan's trip to the Bitburg cemetery, the debate over mandatory drug-testing in the marketplace and the schools, the question of ratings for rock records and, most relevant to readers of this magazine, the Bruce/Rambo connection. Equally as important as these was the debate revived by the celebration surrounding the 100th anniversary of Mark Twain's *The Adventures of Huckleberry Finn*.

The book, which Ernest Hemingway declared the source from which all American fiction sprang, should need no defense on literary or social grounds at this date. But sure enough, in the age of Ed Meese and Tipper Gore, the specter of racism, and voices questioning whether the book should be required reading in schools indeed, whether it should even be stocked on library shelves—were again being raised in ignorant quarters around the nation. I won't fight that battle now—I only read the book myself this past winter and couldn't bear to get incensed defending a book so patently a masterwork.

The book's strength is in its great humor; Huck's internal struggle over whether to help runaway slave Jim escape (or, as society pre-Civil War Southern society would demand of him, return Jim to his master, Miss Watson); and its use of rafting down the Mississippi as a metaphor for real freedom, as an evocation of a particular form of the American character that Samuel Clemens felt growing up on the frontier. And as Clemens personified it, "The River" became so dominant a theme in literature through its rendering here that entire college courses are devoted to it. It could hardly find more eloquent treatment than Twain gave it in *Huck Finn*.

What struck me about the theme of *The River* is just how prevalent it was in so many other books and films I was involved with at the time. I read the book in February, which is designated Black History Month every year. Accordingly, New York's PBS station was showing the Oscar-winning short documentary *Paul Robeson: Tribute to an Artist*. Robeson, a giant in size, talent and heart, was a victim of the McCarthy mindset, attacked not just for his race but also his commitment to Communism.

As a way of chronicling his struggle, he often changed the words to his signature song, "Ol' Man River," the Jerome Kern standard from "Showboat" about the Mississippi, written with Robeson in mind. In Europe during the '30s, singing for the Loyalists in their fight against the Fascists in the Spanish Civil War, he toughened up the lyric to take on the deadly ghosts of war and intolerance rapidly closing in. "I gits weary



and sick of tryin'/I'm tired of livin' and scared of dyin' " became the defiant "I keeps laughin' instead of dyin'/I must keep fightin' until I'm dyin'."

Skimming through Thomas Wolfe's *Of Time and the River* (Wolfe's autobiographical novels, as gargantuan and sprawling as their author, require a month or two to read through), The River metaphor recurred throughout. Most telling was the line, "America . . . is the place where the river, the dark and secret river, full of strength and time, is forever flowing by us to the sea."

The image grabs hold in the famous irrigation scene from King Vidor's Depression-era paean to communal effort, *Our Daily Bread*. Only the toil and co-operation of the farmers can bring water across a barren landscape to a new Promised Land.

And Francis Ford Coppola, bringing Joseph Conrad's *Heart of Darkness* up to date for the Vietnam War in *Apocalypse Now*, showed the other side of the story. Martin Sheen went up the river in search of the mad Kurtz, and down came a certain part of that innocence Huck and Jim had found on the raft.

And even more appropriate are the last words of Sam Phillips, the Sun Records founder, who in a way started it all for rock 'n' roll. In the final chapter of *Lost Highway*, Peter Guralnick's fine collection of essays about blues and country performers, Phillips starts to whoop it up like an old-time preacher on the revival circuit. His voice, as Guralnick describes it, "rises, it is like a flood." He's recalling the feeling of release brought forth by those sessions.

"One of these days," Phillips says, "though I may not live to see it, maybe you all will, but one of these days that freedom is going to come back. Because, look, the expression of the people is almost, it's so powerful, it's like the hydrogen bomb. It's going to get out . . . I'm not saying go back to the fifties and that sort of thing. But if it could be worked—and it will be worked—to where just a few like Elvis could break out, then I would preach . . . saying, for God's sake, don't let's become conformists—please. Just do things in your own way. And I tell you, I hope it's not too long coming,

because as we go longer and longer into the lack of individual expression, if we get too far, we're going to get away from some of the real basic things. All of us that appreciate that freedom are gonna forget about the feel. We gonna be in jail, and not even know it."

It's clear that when Sam Phillips and Elvis met in that tiny studio on Union Avenue in Memphis, the backwaters of this particular stream of the American spirit had been building up, swelling, for a long time. Those waters weren't noticed at the time, partially because the prevailing cultural imperialists held firm against the onslaught of such unlettered art. When Elvis hit, the dam gave way.

Phillips' oration came while watching the broadcast of *The Heroes of Rock and Roll*, the network TV show which ended with a clip of Bruce and the band doing "Rosalita" in Phoenix on the *Darkness* tour. The program's producers put Bruce on last because they saw him as the upholder, in some ways the culmination, of the tradition which first surfaced twenty-five years earlier.

The *Darkness* tour had a quality, a momentum to it not unlike a river raging towards the sea; it picked up speed, became more powerful with each passing day, overwhelming those fortunate enough to get caught in it. The extended version of "Prove It All Night" was a microcosm of the whole thing. Cascading organ runs, cymbal splashes which flashed like lightning, and the guitar's uncontrollable fury evoked a raging stormhead, signalled a titanic clash of natural forces which threaten to inundate the spirit of which I've spoken as it desperately clings to life.

If Bruce's work since then (most notable—and ironically, given the pretense of this essay—on *The River*) has not had the same urgency, the same flow, it's because his vision has naturally deepened, darkened. *Darkness on the Edge of Town* was the last time that, living through his characters, he could think it possible to take just one moment into his hands and make the world right. Which is not the same as saying The River has run dry; it's an axiom of *The River* that the deepest waters are the calmest. His work retains the spirit which, as Greil Marcus said in *Mystery Train*, "never disappears no matter how smooth things get."

*Huck Finn* was the professional and artistic zenith for Mark Twain. Beset afterwards by personal misfortune and a growing misanthropy, he could no longer pretend to himself that things were going to get better; all the while, he was lauded as a "true" American, an exemplar of an American spirit thought to be disappearing at century's end along with the frontier itself. Whether such contradiction will now set in for Bruce, now that he's enjoyed his greatest success, is hard to say. One could, on the differences between *Nebraska* and *Born in the U.S.A.*, or the widening gap between his celebrity and his artistry, make a case for it.

Even if his writing was not the same, Mark Twain maintained a sizable influence on American cultural thought on the lecture circuit. Posters for his appearances warned, "Doors Open At Seven—The Trouble Begins At Eight." If we ever get a Bruce live album, there's a title I think he could live up to. 🍷



# He put the beat behind 'Born to Run'

## BOOM CARTER

BY ROBERT SANTELLI

**D**rummer Ernest Carter, better known at the Jersey Shore as "Boom," joined the E Street Band after the departure of Vini Lopez. Born and raised in Asbury Park, Carter was a close friend of David Sancious and part of the original Upstage crowd, the Asbury Park club where Bruce Springsteen, Southside Johnny, and other struggling Shore musicians jammed until the wee hours of the morning.

Carter's drum style was markedly different than Lopez's. Able to play all forms of rock as well as rhythm and blues, soul, and jazz, and formally trained, Carter blended a variety of these influences into his drumming, the same way David Sancious did on keyboards.

Where Lopez often attacked his drums in a rhythmic frenzy, Carter approached playing the drums with a deliberate delicacy. He was, and still is, a finesse drummer. "One of the things Bruce liked about me as a drummer," recalls Carter, "was the way I pushed the band. Bruce pushed me, and I pushed the band."

Carter was a member of the E Street Band for nine months after which he left to join David Sancious' new band, Tone. Carter played drums on all six Tone albums. Currently, Carter plays with a Jersey Shore blues band, the Fairlanes. I caught up with him just prior to a gig at the Cafe Bar on the boardwalk in Long Branch, just up the road from Asbury Park.

**Backstreets:** When you joined the E Street Band in 1974, almost at once you were playing live with Bruce and the band. What kinds of songs made up the set back then?

**Boom:** We were playing tunes like "Jungleland," which, back then, before Bruce recorded it, sounded totally different. David Sancious' keyboards made a big difference in the way it sounded. And we played other tunes that would eventually be heard on the *Born to Run* album, plus things from the first two albums.

**Backstreets:** Is it true that Sancious was responsible for bringing you into the E Street fold?

**Boom:** Yeah, that's right. David told Bruce about me, because Bruce was looking for a new drummer after Vini (Lopez) had left. I auditioned for the job at Garry Tallent's parents' house. Bruce liked what I played, and so I got the gig.

**Backstreets:** What were you doing at the time? Were you in another band?

**Boom:** I was on the road, mostly down South, with a band called Little Royal and the Swing Masters. Little Royal was like Soul Brother Number Two. He looked like James Brown and

## E Street Alumni

(This is the third in a continuing series of articles on E Street Alumni. Next: Robbin Thompson of Steel Mill.)

sang like James Brown; his songs were James Brown take-offs. At the time, I was living in Atlanta, Georgia. Davey called me up from New Jersey and asked me if I might be interested in joining the E Street Band. I told him, yeah, sure. So Davey told me that the band would be playing in Atlanta and that I should stop by backstage after the show and speak to Bruce.

**Backstreets:** Was that the first time you met Bruce?

**Boom:** No, I knew him from the Student Prince and also the Upstage.

**Backstreets:** You and David were childhood friends, yet from what I remember, you two never played in the same band until the E Street Band. Is that correct?

**Boom:** Yes and no. We never played in a New Jersey band together, although we jammed a lot. But when we lived in Virginia, we had a couple of bands together. That was in 1971, I guess. But when Bruce began recording *Greetings From Asbury Park, NJ*, David went north to work with him.

**Backstreets:** Richmond, Virginia was home away from home for a number of Asbury Park musicians in the early 70's. You and David Sancious, Southside Johnny and Garry Tallent all lived there at one time or another. What was the attraction?

**Boom:** David knew some people who were going to open a recording studio there. When they did, he went down and became the studio's keyboards player. He got me a gig doing sessions there, too. We'd record in the day and play out with our band at night. We were called Cinnamon, and it was me on drums and David on piano, and that was it.

**Backstreets:** You were an E Street Band member when the *Born to Run* sessions began. What were they like?

**Boom:** Recording was like trial and error. Bruce had so many different ideas about how the songs should sound. I think we tried them all and then some. We'd be on the road, come



ROBERT SANTELLI PHOTO

*"I loved playing with Bruce, but I couldn't play with Bruce and David at the same time. So I had to quit. I don't regret the decision, looking back."*

back home, and then go into the studio. We did a song at a time.

**Backstreets:** What made you leave the band right in the middle of the sessions?

**Boom:** I was closer with David than Bruce. He was someone I grew up with. And when he decided to leave the band, I felt I should go, too. Plus, we had this music that we always wanted to do, and we had the chance to do it. David had a record contract and I wanted to be part of whatever music he was going to put on his album. I loved playing with Bruce, but I couldn't play with Bruce and David at the same time. So I had to quit. I don't regret the decision, looking back. It was what I really wanted to do.

**Backstreets:** Was Bruce surprised at your  
(Continued on next page)





Clockwise from left: Boom Carter today on the Asbury Park Boardwalk; 1982 playing with Southside Johnny and the Jukes at a Meadowlands concert; off stage, 1984.

(Continued from previous page)

decision?

**Boom:** It was always there that David wanted to leave and that I'd probably go with him. It was only a matter of time.

**Backstreets:** You, of course, played on the song, "Born to Run." Were there any other songs you recorded with Bruce and the band?

**Boom:** No. It was just that one track.

**Backstreets:** Was the legendary roll that begins the song your idea or Bruce's?

**Boom:** It was Bruce's idea. He told me what he wanted and I played it.

**Backstreets:** You played with David's band, Tone, until it dissolved. What then did you do?

**Boom:** David and I did sessions. I toured Europe with Paul Butterfield. Eventually I joined the Jukes and played percussion, drums, and even guitar.

**Backstreets:** Are there any plans to one day re-unite with David and start perhaps a contemporary version of Tone?

**Boom:** We think about it a lot. We keep in touch. I'd certainly like to do something with him again. I think he feels the same. 🍂



## TIRED OF ROLLING STONE?

Whether it's on the front lines of the fight against censorship of rock & roll or on tour with Bruce Springsteen, *Rock & Roll Confidential* is where the music meets real life. Edited by *Born to Run* author Dave Marsh, RRC is an outrageous but accurate 8 page monthly newsletter that reports on payola, home taping, musicians' growing political involvement, and anything else that affects you, the rock fan. Always plenty of reviews of records, videos and music-related movies and books. No ads, no puff pieces, just the truth.

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# FACE FACE WITH THE BIG MAN

CLARENCE CLEMONS  
HOLDS OUT  
FOR A HERO

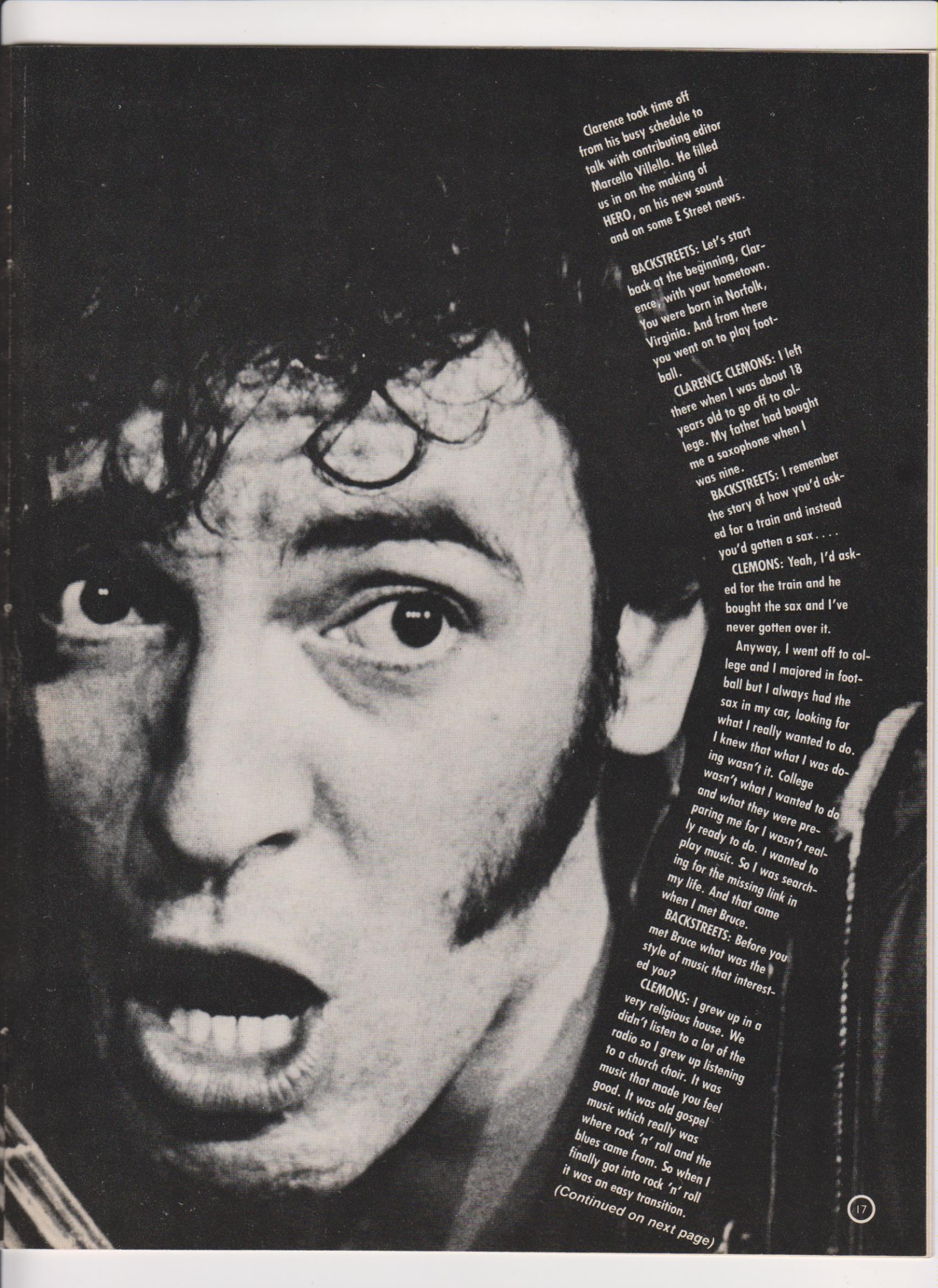
BY  
MARCELLO  
VILLELLA

THEY CALL HIM the Big Man. For years Clarence Clemons held that nickname just because of his size — he had a physique so imposing it was an insurance policy in the early days that the E Street Band would get paid.

But now a much slimmer Clarence (from a strict diet and exercise program) has another reason for the name: his second solo album, *HERO*, was one of the biggest success stories of 1985. Buoyed by a hit video, two singles and an upcoming tour, it's still a hot record almost a year later.

Clarence has been the most visible E Street Band member recently, showing up at awards ceremonies, doing television interviews and even a little acting (on "Diff'rent Strokes" with talk of a "Miami Vice" Appearance). But he'll be hotter than ever this summer once his often delayed tour starts (he's even scheduled as one of the headliners at Vancouver's Expo '86).





Clarence took time off from his busy schedule to talk with contributing editor Marcello Vilella. He filled us in on the making of **HERO**, on his new sound and on some E Street news.

**BACKSTREETS:** Let's start back at the beginning, Clarence, with your hometown. You were born in Norfolk, Virginia. And from there you went on to play football.

**CLARENCE CLEMONS:** I left there when I was about 18 years old to go off to college. My father had bought me a saxophone when I was nine.

**BACKSTREETS:** I remember the story of how you'd asked for a train and instead you'd gotten a sax . . .

**CLEMONS:** Yeah, I'd asked for the train and he bought the sax and I've never gotten over it.

Anyway, I went off to college and I majored in football but I always had the sax in my car, looking for what I really wanted to do. I knew that what I was doing wasn't it. College wasn't what I wanted to do and what they were preparing me for I wasn't really ready to do. I wanted to play music. So I was searching for the missing link in my life. And that came when I met Bruce.

**BACKSTREETS:** Before you met Bruce what was the style of music that interested you?

**CLEMONS:** I grew up in a very religious house. We didn't listen to a lot of the radio so I grew up listening to a church choir. It was music that made you feel good. It was old gospel music which really was where rock 'n' roll and the blues came from. So when I finally got into rock 'n' roll it was an easy transition.

*(Continued on next page)*





REX RYSTEDT PHOTO



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I grew up listening to the Coasters when I got exposed to music, the stuff with King Curtis on sax, and this is really where my roots are.

**Backstreets:** That's really the sound that I think one hears on your first album, *Rescue*. Sort of like Otis Redding.

**Clemons:** Yeah, that's it man, exactly it. Otis.

**Backstreets:** In contrast to that I was very surprised when I first heard *Hero* — it's a very different sort of sound and approach. It has a much more modern sound, and more of a commercial orientation.

**Clemons:** I look at it as growth. You move from the unknown to the known. When you start something for the first time you do what you know best. So that's what I did: I started with my roots.

This time I wanted to do my own thing. And the music grew from that and it became more modern. I look at it as "the big Man moves into the '80s." It's called growin' up.

**Backstreets:** What happened to the Red Bank Rockers?

**Clemons:** The Red Bank Rockers died when my drummer Wells Kelly died two years ago. He was the heart and soul of the band. So when I first started thinking about this album I had planned to use him a lot more than just as a drummer — he had a great, great voice and I wanted to use him a lot more vocally. I was starting to write songs around him. With the loss of him the idea was also lost so that's when I decided to do it myself.

**Backstreets:** Craig Thomas also does sing on the new record but there is no John Bowen. What happened to John and where did your involvement with Craig come from?

**Clemons:** Craig Thomas is a sax player also and he did play some background sax stuff on the album. I liked his voice — his voice is a little easier than Johnny's. And I wanted this album to have a totally different sound, part of the growth I spoke of. So I didn't use John this time. I wanted John to get out on his own and I'm trying to get him a deal. He has a very recognizable voice — his voice is so powerful that it's almost overpowering. I wanted to be the one who stood out on this album, to shine and to come out front.

**Backstreets:** In light of your singing on *Hero*, I'm surprised that *Rescue* doesn't feature your vocals.

**Clemons:** Well, John and I met about 25 years ago and we always had intended to make an album. We made a promise to each other then that we were going to do an album and that was the album we promised each other. Also I'm new in the vocal end of things and I didn't sing at all then, only in the background stuff. So I went out and I took singing lessons and I'm very happy about the way my voice sounds. I'm a singer now.

**Backstreets:** *Hero* was produced by Michael Walden, at least some of it was, and it also features many of the artists from the *Who's Zoomin' Who* Aretha Franklin album. Had you intended to work with these musicians originally or did it come out of those sessions?

**Clemons:** I met him doing the work for the Aretha LP. I found him to be a very brilliant producer and that's when my album really began to take shape. And we became very, very good friends. As a matter of fact he's my spiritual brother.

**Backstreets:** "You're a Friend of Mine" obviously was written about Springsteen. How was it that Jackson Browne ended up doing the duet with you?

**Clemons:** The song was written with Bruce in mind. But he had just gotten married and he was in the middle of the biggest tour in the history of rock 'n' roll so I had to go find someone else to do it with. So I called Jackson. He was a friend of mine for many years and he liked it and we decided to do it.

**Backstreets:** It's safe to say now — you've got a big hit on your hands with your album and the single. This record also seems to me to be promoted now as a Clarence Clemons record in contrast to your last album which seemed to me to always be billed as "Clarence Clemons, from Bruce Springsteen's E Street Band." Did that sort of promo bother you?

**Clemons:** I was annoyed last time. This time it's a lot different. But I cannot deny that connection, and I don't really get upset when it's referred to a lot because these are my roots and this is my background. And you can never get away from that. I'm just happy that this time I'm being considered on my own and my

career is solidifying itself. I'm a solid solo artist now.

**Backstreets:** What's the story behind the addition of Mokshagun to your name? Obviously there's religious significance.

**Clemons:** It's a name that was given to me by my guru. It means "liberation fire." He says my whole purpose in life is to bring light into the world, to destroy ignorance, to become a liberated fire, a liberated flame for the people.

I've really found myself through meditation. I meditate every day.

**Backstreets:** Going back to the beginning again — would you recount, just one last time, the great story of how you first met Bruce?

**Clemons:** It's just like he tells. He was playing in a bar down the street from where I was playing. And it was a dark and rainy night — it was cold. I walked out on the street and saw him and asked if I could sit in with him. He said sure and the magic started.

**Backstreets:** What's the current status of the ever-rumored live E Street Band album? Any news?

**Clemons:** I heard a rumor about that just this morning. I really don't know. I can't really say anything about that. But I can tell you that I'd love it just as much as you.

**Backstreets:** Let me pose one last question to you. In the great story that introduces "Growin' Up" Bruce speaks of the gypsy lady who granted any wish you'd ask her. If you were in front of her today, and she had the power to grant any wish you asked, what would you wish for?

**Clemons:** I would wish that God's will be done. That's the greatest wish that anyone could have. 🙏



REX RYSTEDT PHOTO





**W**RITING ABOUT JOHN COUGAR Mellencamp, one feels obliged to choose their favorite example of John's old reputation as the industry's biggest joke or the industry's biggest asshole, take your pick — there was no alternate point of view of the man prior to his 30th birthday.

For me, there's no contest. It is the masterfully conceived and elegantly worded title of his 1980 bid for continued anonymity: *Nothing Matters And What If It Did?* A terse summation of a lifetime with a chip on his shoulder — the motto of a smalltown rebel

without a cause — the snotty air of a "don't give a damn" bravado?

Try: a complete and utter lie.

This is the story of one man's political growth, his evolution into a citizen with an acute social consciousness. The acknowledged beginning of the transformation of John Cougar (a joke so big he'd be among the first to laugh) into John Cougar Mellencamp (democratic rock hero, organizer of Farm Aid) is *American Fool*, the best-selling LP of 1982. Of course, it almost ended there, too.

To understand what so often happens

when a rocker gets the kind of success he's been actively seeking, we must quote from the book of the Rev. Richard Penniman: "He got what he wanted but lost what he had!" Which meant just one thing in John's case: he lost the right forever to serve up, both to himself and the rock 'n' roll fans who were now his, a deception on the level of *Nothing Matters*.

None of which immediately sat very easily with the artist. He fought the implications of his success, the indications that his songs meant as much to a good many people as the

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# THE APPRENTICESHIP OF JOHN COUGAR MELLENCAMP

By Wayne King



(Continued from previous page)

songs of his youth meant to him. As John's longtime friend and occasional songwriting partner George Green admits "No one was expecting (the breakthrough). It was like a fairy tale. And what became harder to deal with was the idea that the songs really meant something to people. We're just a bunch of guys from a small Midwest town, and it was hard to believe anyone would pay attention to what we had to say."

When *Uh-Huh* came out in late '83, it was a pleasure to note, as many did, that John Cougar had come of age. Well, almost. *Uh-*

*Huh* is schizophrenically divided; most of Side Two was spent convincing us that rock was still a bullshit world, infested with bloodsuckers and brimming with flesh for fantasy.

The best songs showed Cougar backing off that adolescent attitude and taking some of his multi-platinum responsibility seriously. Now that people were listening, he tried to figure out what he wanted to say and how to say it. The sound of the record, recorded in "a sixteen day blowout," was fuller, tougher, the kind of music you'd want to hear on the radio while living out Sam Cooke's "Another Saturday Night." And the words proved that Cougar was coming to grips with his new stature. If he was sure to point out in "Crumblin' Down" that he was "the same old trouble (we'd) been having for years," he was just as careful to tell us, right at the end, that "the only promises I know to be true / are the promises made from the heart." It sounded like he was ready to start keeping a few, to himself and to us.

The difference between *Uh-Huh* and *Scarecrow*'s release may only be two years, but it was time enough for the battlelines of the decade to be drawn. *Scarecrow* responds to a world reeling from the issues and implications raised by charity causes, benefit records, the PMRC and albums as epochal, or at least representative, as *Born in the U.S.A.* and *Like A Virgin*. The music fashioned by Mellencamp and company rises to the challenge so often that it often sounds like the only music they've ever made.

Just listen to the "Rain On The Scarecrow," strategically situated as track one, side one: It's clearly the hardest music that this group has ever made. The drums clatter and the guitars scrape, metal on metal, like rusty machines worn down after years of dogged service. And it gets harder. The second verse takes the measure of a long-time friendship and finds it lacking in the cold, bitter new wind blowing across the prairies . . . and still the song won't back off. The squeal of guitar feedback sounds like the Grim Reaper himself sharpening the scythe, getting ready to take a few more with him. The guitar solo which follows is blunt, bludgeoning its way across the song, across the land, across the people . . . and the song rages on, unstoppable in its elemental fury. "97 crosses planted in the courthouse yard" marks the loss of 97 farms, the loss of 97 families' dreams, the death not so much of a way of life but of a spirit which sustained it. Like a deadly twister spewing rain and blood across the heartland, this music leaves you nowhere to run.

At its finest, *Scarecrow* is never less than the voice of one man, one group of people, one way of life. By the peculiar rules of American life, rules laid down so long ago it seems they can't possibly still apply, rules which allow for both the eloquent vision of a Lincoln and the populist demagoguery of a Huey Long, such a voice can lead the search for the Face of the Nation.

This is the story of one man's political growth, his evolution into a citizen with an acute social consciousness.



## Won't Get Fooled Again

FOR JOHN COUGAR MELLENCAMP, like so many others, constant comparison to Bruce Springsteen has become a sort of Asbury Park albatross, one impossible to remove as each successive album and tour brings the Jersey rocker closer to canonization. Still, the comparisons endure because of any number of similarities between the two: the marathon concerts split into two sets; the commitment to causes, with both emphasizing local approaches from their onstage pulpits; the benefit events of 1985; the same working class roots and musical tastes. Unfortunately, both now share a good deal of misinterpretation as to what they're saying as they reach greatly expanded audiences.

The misinterpretation of Springsteen's work centers around "Born in the USA." Yet after the usual excuses are whipped out as to why the song is grossly misunderstood — reasons ranging from the brevity of the average pop fan's attention to post-Olympic jingoism — it must be said that neither Springsteen nor his management made many attempts to dispel the connections between his work and the new patriotism. His direct response to Ronald Reagan's appropriation of his name at a New Jersey rally in September of '84 were a few brief words onstage the following night in Pittsburgh prefacing some *Nebraska* songs. And the man granted not one interview in '85, when his words and images were being abused more than before. The stadium tour revealed a new level of grassroots understanding in Bruce's work, but the equation of Springsteen's brand of patriotism with, let's say, Sylvester Stallone's, was not lessened any when an American flag was unfurled on the stadium video screens during "Born in the U.S.A.," an anti-anthem if there ever was one.

Mellencamp's problems follow the line of Springsteen's, firmly imbedded in the dominant role the marketplace plays in '80s pop culture. "Small Town" was out at the same time as "My Hometown," and both suffered from dealing with the idea of community at a time when its ideal — at least as remembered from the '50s, when that eternal target audience, the baby boomers, grew up — was being splashed across the

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screen nightly by apple-pie-in-the-sky hucksters. The "Small Town" video, with its home movies and films of Little League games, fit snugly alongside the numerous ads evoking the "glory days" of our recent past.

The song celebrates the small town life, clouding the idea with a nostalgic haze that doesn't quite ring true in the lines, "I can be myself here in this small town / And people let me be just what I want to be." That may be true for John Mellencamp, now that he's judged a success and has solid economic footing, but it certainly wasn't true for the misfit rebel who had to leave town to make good, nor would it have been if *Fool* had never hit.

Adding to this is "R.O.C.K. In The U.S.A." True, it's only a novelty number, echoing Arthur Conley's "Sweet Soul Music" right down to its "spotlight . . . on James Brown"; it being one of the last songs recorded suggests its lesser stature among *Scarecrow*'s other tunes. But it also qualifies as one of the far-too-numerous "U.S.A., U.S.A." tributes glutting the airwaves. And unfortunately, by releasing it as the third single on the heels of "Small Town," John has inadvertently given credence to another of the great myths: that there has been no great music — especially black music — since the '60s.

The John Cougar Mellencamp who had to blast a tape of Prince into the mike at his own shows so that kids could hear what was then *verboten* on whitebread radio knows better than that. It doesn't matter, though: in an era of striving to go Back To The Future, the effect is pure nostalgia.

Besides adding to the mistaken idea that *Scarecrow* is lightweight, "R.O.C.K." has a couple of other problems, namely two misspellings on the album and the single sleeve, errors strange indeed in light of John's patent devotion to the music. Both the Shangri-La's and Frankie Lymon get the names spelled wrong ("You've Got To Stand . . ." misses Bobby Seales and Harlan County). Lymon's inclusion is baffling anyway; his hits had ended by the late '50s, and he never recovered from the tag of being a teen novelty. He never even saw the end of

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Again, the myths and legends of this country can seem like they're just dead words on dusty pages on a bookshelf somewhere. Despairing is easier to indulge in than doing the hard work necessary to make one's vision come alive.

Yet there's always someone to remind us how it's done, and John Cougar Mellencamp is simply the most prominent person rock 'n' roll offers at the moment. We could as easily cite Springsteen, or even an artist like Jessica Lange. Lange is another Midwestern soul brutalized by the industry when she started out ten years ago, an actress who had to bust ass just to get a shot at roles which would increase her box office clout. Roles which would allow her to return to her Minnesota roots and start carving a place in the world for characters such as farmwife Jewell Ivy in *Country* and Patsy Cline in *Sweet Dreams*.

For now, John Cougar Mellencamp will not only do, he'll do just fine. He knows we need to break phony formatting of radio and video stations. That people's rigid ideas of what music is need to be taken down, which is where the B-sides to his singles and acoustic arrangements of songs in concert come in. That all types of music can entertain and enlighten, and that no types of labeling are really necessary. That a group like the Blasters can share a stage with a George Jones or Waylon Jennings, like at Farm Aid, and discover what they have in common. That if people work to take care of their own thing, we'd all be a lot better off.

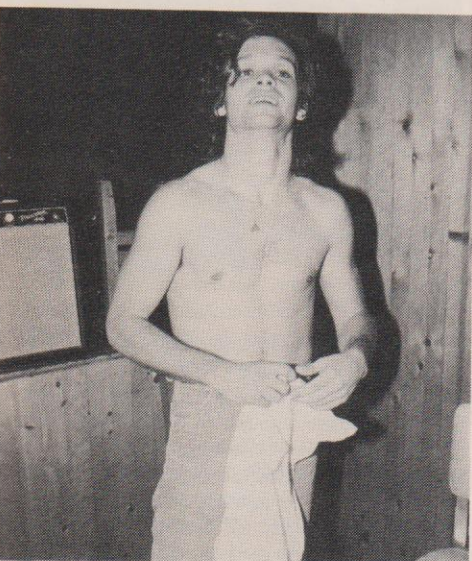
Rock has always needed a burst of anger, the "to hell with it" attitude, the cry of "we're not gonna take it." In the face of staggering odds, more is needed. Someone like John Cougar Mellencamp has learned it, too, and he knows what's necessary to keep going.

As he and George Green put it on "Minutes To Memories": "I do things my way and I pay a high price . . . This is my life, it's what I've chosen to do / There are no free rides, no one said it'd be easy / So suck it up and tough it out / And be the best you can."

win. We have to consider that a veritable Jedi master of selective nostalgia and revisionist history now occupies the highest elected office in the land. Maybe, as writer Greil Marcus puts it, even the brightest lights in the pop firmament may be mere satellites, reflecting light thrown by the biggest star of the age — Ronald Reagan.

Now, there's no way Marcus is as cynical as that makes him sound, but let's keep in mind what John Cougar Mellencamp had to say about Reagan in a recent *Creem*: "What Reagan wants to do has nothing to do with *Born In The U.S.A.*, 'Pink Houses' or working class people. But Reagan doesn't appeal to logic. He appeals to the emotional. Let's not forget the guy was an actor, and he's not stupid."

Legitimate alternatives to such overwhelming power as belongs to those forces which threaten to strangle the country seem scarce. They seem bleak when found, almost not worth searching for even in better times. But to deny the possibilities would be to deny the story told here. Recall George Green's comment, about how hard it was to believe anyone would listen to a bunch of small town guys. Even "Dutch" Reagan started out in the Great Midwest, his dreams of making his way in the world starting small, his real talents not even apparent to himself for a long time.



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the '60s, dying in February of '68 from a drug overdose. That surely points up the dark underside of such selective nostalgia.

### Stand On It

**M**AYBE NEITHER BRUCE NOR John, nor anyone else trying to define just what it takes to stand out, and to fit into, American life today can truly



## In interview

# Kevin Kavanaugh is still jukin' after all these years

BY ROBERT SANTELLI

**W**hen you ask keyboards player Kevin Kavanaugh what it feels like being the only remaining member of the original Asbury Jukes still in the band's line-up (other than Southside Johnny, of course), he draws on his cigarette, smiles, and says, "It feels pretty good."

Indeed it must. The night Kavanaugh made his debut supporting the likes of Southside and Miami Steve Van Zandt at the Stone Pony in March 1975 was the very first time the group appeared live as Southside Johnny and the Asbury Jukes. Since then, many Jukes have come and gone: drummer "Popeye" Pentifallo, sax player Eddie Manion, trombone player Richie "LaBamba" Rosenberg, Miami Steve, and guitarist Billy Rush, to name but a few. Yet despite the busy turnstile, Kavanaugh has remained put. "I've always been one of those guys who likes to stick things out," he says. "And I've really never lost faith in the band."

Now, with the release of the Jukes' tenth album, *At Least We Got Shoes*, Kavanaugh is in the unique position of being able to look back at the past eleven years and make some sense out of the band's ups and downs, its success and failure. In an exclusive interview with *Backstreets*, Kavanaugh talked about the legacy of the band, his own experiences as a member of it, and the new album. The conversation took place practically on the anniversary of Kavanaugh's first gig with the Asbury Jukes and was conducted in his Asbury Park apartment, located but a few blocks from the Stone Pony, the place where it all started. Here's what he had to say:

**Backstreets:** *Being the only original Asbury Juke still a member of the band, you've had the opportunity to be a part of and witness to its entire history. Looking back, what are your impressions of the last eleven years?*

**Kavanaugh:** I view it two ways. Musically, the band has improved tremendously since the days of the first and second albums. That's not to say that if we had kept the same people we wouldn't have become as good as we have. It was just that over the years, whenever someone left the band, we could never replace him with someone who was less accomplished than he was. So today, we're better than we ever were from a musical standpoint. When we recorded the first two albums, we could play, but when we went into the recording studio, most of us were lost. There are sloppy timing mistakes on the first two records. You can hear them if you listen closely.

So that's one way of looking at the question. The second is in terms of musical direction. We had Steve Van Zandt write most of the material

for the first three albums, and then Billy Rush took over that job for the rest of the records up until the new one. The Jukes got two different points of view from those two. Fortunately, Johnny was always pretty successful at bridging what he got from them and adapting their songs to his style. Personally, I've liked most of the stuff we recorded, whether it was from Miami Steve or Billy Rush.

**Backstreets:** *What one Jukes' record stands out among all the rest for you?*

**Kavanaugh:** I'd have to go along with *Hearts of Stone*. The songs were so strong and the playing was so good.

**Backstreets:** *Hearts of Stone was, many say, the Jukes' greatest claim to fame. Would you agree with that?*

**Kavanaugh:** Certain critics and fans of the group tended to be more critical of everything the Jukes did after *Hearts of Stone*. Steve Van Zandt has always been a favorite with the critics and has always gotten along with them. I'm not saying there was a prejudice against anything else we could have done, but when he left, I wonder if some opinions weren't clouded by this. I think, for the most, for what this band was originally formed to be, the first three records (*I Don't Want To Go Home*, *This Time It's For Real*, and *Hearts of Stone*) best suited what we were intended to be. I think the songs Billy wrote he tried to adapt to Johnny and the band, but he was coming from a different direction. So it was a little harder to match his songs and visions to what we were. We pulled it off in many instances, but overall, the direction of the Jukes, though no one's fault in particular, tended to get a little out of line after *Hearts of Stone*.

**Backstreets:** *The album the Jukes received the most abrasive criticism for was Trash It Up. For many, this album demonstrated just how far the band had strayed from its original intentions.*

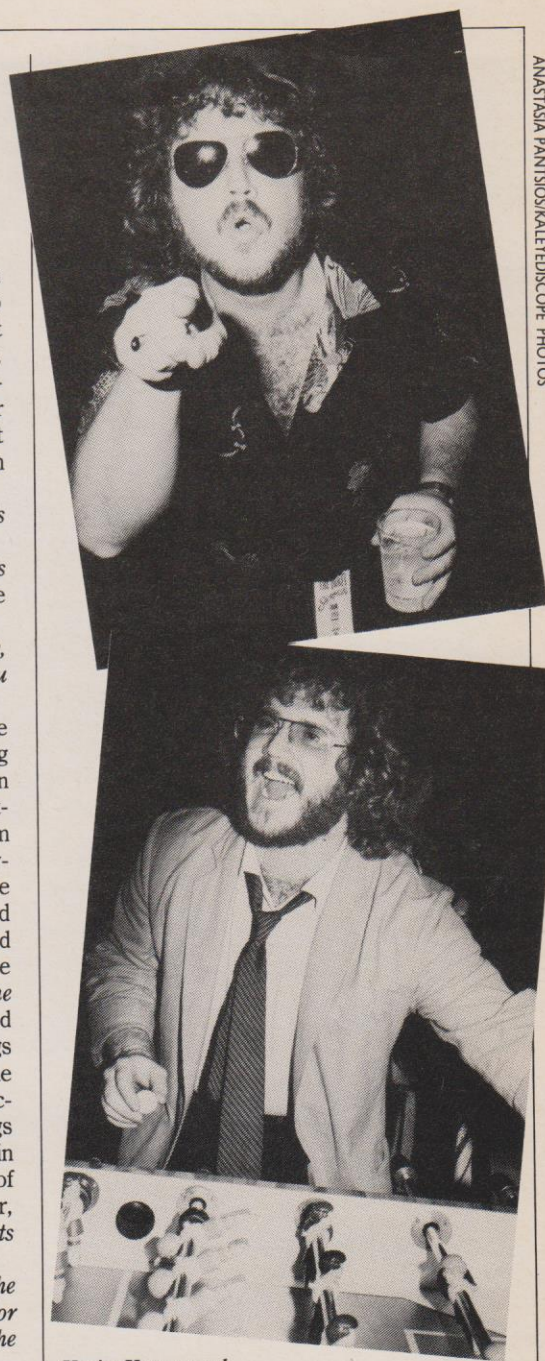
**Kavanaugh:** Obviously that record didn't do what we hoped it would do. But we learned a lot from it, I can tell you that.

**Backstreets:** *Being such a longtime member of the Jukes, did it ever cross your mind to do what virtually everyone else ultimately did, namely leave the band for greener pastures?*

**Kavanaugh:** Sure. There were times when we went through periods of inactivity that I thought, "Jeez, I'm going to take the best offer that comes along and get out of here." But underneath that, I've always really believed in the band. I always felt that given the right song at the right time, the Jukes could be really big."

**Backstreets:** *The Jukes' first era was dominated by Miami Steve. The second was dominated by Billy Rush. Neither, of course, is still with the band. Is it safe to say then that the Jukes are entering yet another era?*

**Kavanaugh:** Maybe. Billy Rush was replaced by Bobby Bandiera. When Rush took over



Kevin Kavanaugh

from Miami Steve, he immediately began writing most of the songs. That's not true with Bobby. He didn't come in with a lot of songs. He's co-written a couple of songs on the new album, but he's not the songwriter Billy was. At least not yet. Bobby's biggest contribution so far has been his enthusiasm. He was like a little kid when he joined. He had never been on tour before, had never made an album before, and never played on the level the Jukes were used to playing. His enthusiasm for all this was really infectious, and it got to everybody. Also, he's an excellent guitar player. He's very versatile. Plus, he can sing and he has plenty of onstage charisma.

**Backstreets:** *What songs did Bobby co-write with Southside which appear on the new album?*

**Kavanaugh:** He wrote "You Can Count on Me" with Johnny. He also co-wrote "Under

(Continued on next page)





Kavanaugh with new Juke Bobby Bandiera.

(Continued from previous page)

the Sun" with Patti Scialfa, a song that Cats, Bobby's former band, would play at the Stone Pony. But he also helped out on a lot of other songs.

**Backstreets:** *I know you're quite close with Bobby. Last summer, the two of you played a few Jersey Shore clubs as Bobby, Kevin and Friends. You also played in Bobby and the Runners (Bandiera played with John Eddie's Front Street Runners last year while Eddie was busy recording his debut album for CBS. It's due out soon.) You were even a part-time member of Cats when the Jukes weren't on tour.*

**Kavanaugh:** We've always gotten along real well. We share the same interests in music — traditional rock 'n' roll and R&B — and like playing together. When Billy decided to leave the Jukes, Bobby was the natural choice to replace him. Johnny had seen him a couple of times with Cats and really liked him. Billy even felt that Bobby was the best person to fill his position. For a while it was rumored that Bobby might take Steve Van Zandt's place in the E Street Band. At the time, Johnny would say to me, "Keep an eye on what Bobby's doing."

**Backstreets:** *You obviously enjoy playing and jamming in clubs like the Stone Pony. You and Bobby are really the only Jukes that still do that on a regular basis.*

**Kavanaugh:** I'll never be inactive as a musician again. Those stretches when the Jukes were off the road and not in the recording

studio really hurt me. It got to the point where my playing really suffered for not gigging regularly. There was a period when I wasn't on the best terms with Johnny. He told me, "Hey, you're not playing well." I didn't agree with him at the time, but looking back, I do now. But by jamming and playing with bands like Cats, I improved and got my playing together and even got into synthesizers.

**Backstreets:** *Was Rusty Cloud (the Jukes' second keyboards player) brought into the band at the time when you weren't playing up to par?*

**Kavanaugh:** Yeah. I think my slacking off had something to do with Johnny bringing Rusty into the group. I think, too, Johnny always felt I was a little better on organ. Rusty is an amazing piano player, especially when it comes to jazz. I think Johnny and Billy felt the need for someone who was a really dominant piano player. Rusty is like Roy Bittan. He can play anything.

**Backstreets:** *Were there any hard feelings on your part when Rusty joined the band?*

**Kavanaugh:** At first I was a little put off by his presence in the band. It was like a blow to my ego until I realized the possibilities of the two of us playing in the same band. So I got past any ill-feelings pretty quickly.

**Backstreets:** *Let's talk about the new record, At Least We Got Shoes. I heard a couple of tracks last summer when the band was working on the record and thought it reminded me of the Hearts of Stone record. Now, after hearing the*

*entire album, I'm not quite sure that was an accurate assumption.*

**Kavanaugh:** When we began the record Johnny said, "Look, let's be us. Let's be a band." I think we succeeded in that.

**Backstreets:** *Johnny and John Rollo produced the record. How and why was Rollo brought in to work on the project?*

**Kavanaugh:** John Rollo is an English engineer who had worked with Jim Steinman and Bonnie Tyler as well as the Kinks and Paul Young. Rollo felt the best way to produce the band was to make us sound like a band, which was our feeling, too. He wanted to bring back that Jersey bar, R&B feel. He told us that was what he always liked about the band.

**Backstreets:** *I know the band rehearsed quite a bit before going in and recording the record.*

**Kavanaugh:** Yeah, we rehearsed for about a month before we went in. Johnny said he wouldn't bring us into the studio until we knew the songs inside out. We knew what was going to be on 95% of the record before we walked into the studio. We got real tight and real confident, and I think you can hear it on every track.

**Backstreets:** *There are three cover songs on the record: Dusty Springfield's "I Only Want To Be With You," the old Left Banke tune "Walk Away Renee," and Sylvain's "Lorraine." Were any others contemplated?*

**Kavanaugh:** Not really. I mean, we fooled around with some, especially "Ain't That Peculiar" by Marvin Gaye. But when we heard that John Waite had it on his new album, we scrapped the idea. Johnny likes doing covers.

**Backstreets:** *Do you, Johnny, and the rest of the Jukes consider At Least We Got Shoes a pivotal or turning point record in any way?*

**Kavanaugh:** I think *In The Heat* was our turning point record because we had to gracefully change from what *Trash It Up* was. This record establishes more what we turned away from. We're on the right track now. You mentioned *Hearts of Stone* before. I think this new lp is less than a comparison of that record and more like an lp which sounds like it immediately followed *Hearts of Stone*.

**Backstreets:** *Did Southside ever approach Bruce or Van Zandt about using any of their songs on the new album?*

**Kavanaugh:** Not that I know of. There hasn't been a whole lot of communication with them, what with Bruce being on tour for so long and Steve working on "Sun City."

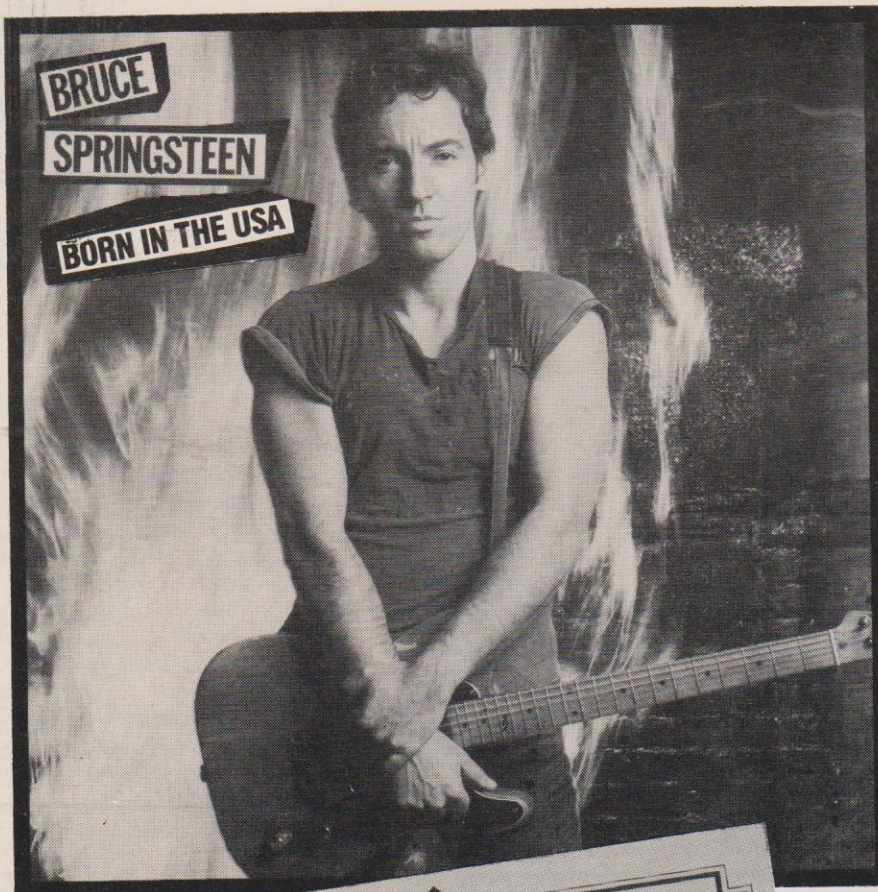
**Backstreets:** *Yet, Steve, Southside and the Jukes did perform together at a New Jersey benefit show last fall. Do you think there's any chance Johnny will work with Steve in the future?*

**Kavanaugh:** I guess it's possible. I think it's been so long since those two have really worked together that neither knows how to approach the other.

**Backstreets:** *So what then is in the future for Johnny and the Jukes?*

**Kavanaugh:** Well, hopefully a major tour to support the album, one that hits all the major cities in the United States. We'd love to tour for about a year and really support this record. Hopefully, we'll have a hit or two to enable us to do that. It's been a long time since that's happened. 🎸





Imagine the "I'm on Fire" shot as the cover of the LP. "Glory Days" looks like a baseball diamond.

The design of an album cover has a great deal to do with the image it presents of the performer and with the overall marketing of the album. Bruce Springsteen's *Born in the USA* now stands as the most successful record of this decade and one of the five biggest sellers of all time and some of that success is due to the timeless design of the record's cover by art director Andrea Klein.

Klein's relationship with Springsteen stretches back several albums: She was responsible for *Nebraska* and the cover type for *Darkness on the Edge of Town* was pounded out on an old manual typewriter of hers. Here in the conclusion of her interview with contributing editor Arlen Schumen begun last issue, she discusses the ideas and concepts behind the *Born in the USA* cover.

**Backstreets:** Tell me about your involvement with *Born in the USA*.

**Andrea Klein:** I met with Jon Landau in the spring or summer of '83, and he played me the title song.

*What was your reaction?*

It was more like *Born to Run*; it had that great, great music, and the great lyrical aura of the whole album. It was that thrilling.

We talked about the album, that it was a very important album for Bruce, because it was coming after *Nebraska*.

*Important in what way? To reestablish him commercially?*

Yes. Bruce actually had a fear — he expressed that he didn't think he had any fans out there. He said that it was four years since his last full band album came out. And he didn't go on the road with *Nebraska*; he didn't make any new fans. His fans had grown up, had gone to college and graduated. That's how both he and Jon felt. So they were very much ready to establish him again commercially.

I met with Bruce, and he played me all the music, about sixteen cuts. Again, the album wasn't finished. So we sat down and talked about the cover, and right away we both agreed it should be color. Coming from *Nebraska* — boom! Rock and Roll! Color! And he was ready to look good, as opposed to the *Darkness* cover, where he deliberately did not look his best. He was ready to be more accessible. But, as always, he feels an album cover of his music should be emotionally accessible. He talks about the feeling that he wants it to have.

We would go to a bookstore, he would pick out books, and I would take them home — it was that kind of process. A process more of what felt right to him.

*What were some of the ideas you were picking up on?*

Pretty much American, a lot of color. Bruce had an idea, a book he really liked. It was a book of photographs, and maybe even some poetry, by Joseph Szabo, called *Almost Grown*. They were beautiful pictures of adolescents. Bruce really liked the pictures. All he would say was, "I don't know . . . all I know is I like these pictures." Period. He didn't go any further with it. I said, okay, let's get ahold of these pictures, and maybe I'll do a photo collage. Which

(Continued on next page)



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is what I did, but there was quite a long period in between, going through pictures with Bruce.

*Did you meet Joseph Szabo?*

Yes. We kept finding pictures, editing pictures. To make a long story short, he outgrew that idea.

All the while I had presented him some ideas that I had, which is part of my job as an art director/designer. My main idea was to have Bruce come into the studio, a real, live, controlled, professional studio, a let's-get-some-beautiful-photographs-here-of-Bruce session.

I wanted to do a graphic flag — Bruce against stripes. I thought stripes were beautiful, graphically.

*Was he agreeable to that idea?*

He definitely considered it, although he didn't right away jump to the idea. And then, at some point, he was ready. He said finally, "Okay, look, I don't have any other ideas, sure, let's try it, why not?"

We talked then about photographers. I felt it was very important for Bruce to get comfortable with the photographer.

*So Bruce felt comfortable with Annie Leibovitz?*

He mentioned that he liked her; she knew that he liked her. I thought she'd be right, and I called her.

*Had you worked with her before?*

No. My main fear about working with Annie was that she would not be willing to work with tight art direction. She was a journalistic photographer for magazines like *Rolling Stone*; she didn't go out on jobs with an art director. Journalists don't work that way.

I also had a friend who'd worked with her shooting Cyndi Lauper, and Annie very much liked to take control of it. Which sometimes is great if you need somebody like that.

*But with so tight an idea . . .*

. . . You don't always need that good of a photographer. But yet you do. So I explained to her that it was going to be heavy art direction, and she really appreciated my honesty. She really wanted to do it, she would've done it for free. She loves Bruce.

We sat down and talked about a bunch of ideas. She felt once we had him in the studio, we should do whatever we could. We rented the studio next door to her, where we had a series of stage sets Bruce could just walk into. He was very impressed by the whole thing. He walked in, and the first thing he saw was this big painted flag. I hired a scenic painter to do a Rauschenberg looking flag; it was done on canvas, about fifteen feet wide. I stapled it to the wall and made it real weird.

Then we went down the street to this garage we rented and did the fire shot, one of Annie's ideas.

*That's real fire?*

You could see it on Bruce's face—he was a little nervous about it. He looked a little like, "What are we doing here?"

*The fire shot seemed to come out of left field, having nothing to do with the established Born in the USA image campaign. It's a nice enough*

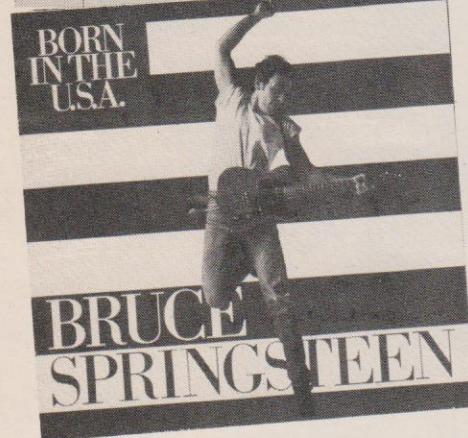
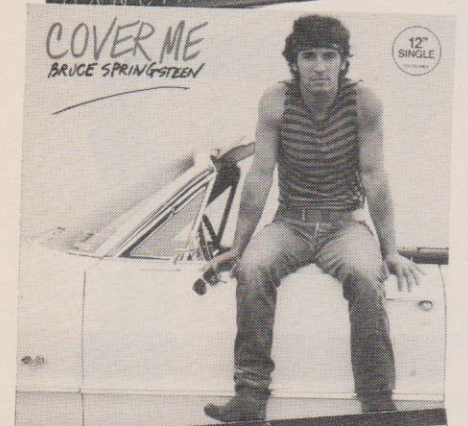
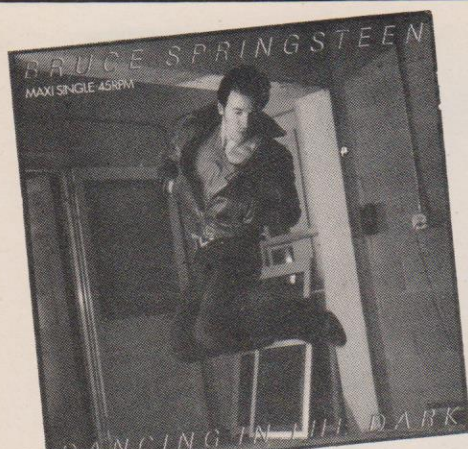
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# COOVER ME

THE BIRTH OF  
BORN IN THE USA  
PART TWO

AN INTERVIEW WITH  
ANDREA KLEIN  
BY ARLEN SCHUMER





Three of the central images in the album's campaign.

(Continued from previous page)

*Bruce shot, but seems very . . . contrived.*

Right. Then there was the Keith Haring painted flag. We hired him to paint the wall of the garage. That was another of one of Annie's ideas.

*Interesting . . . Bruce goes East Village.*

Well, he didn't know from Keith Haring.

*I'll bet Keith Haring didn't know from Bruce Springsteen!*

He did. He really did. But as far as I was concerned, Annie wanted to use him, I didn't. But I didn't think Keith Haring and Bruce Springsteen would exactly be the right match.

So then we went back across the street into the other studio where we had one big taut flag. Bruce really loved the idea.

*Was that famous opening scene from Patton in your head at all?*

No. It did come later. We went through all the photos, blew them up, and did comps of the album cover. But Bruce felt he looked a little schlumpy. He didn't want to look ambiguous — he wanted a clear face. So we decided to go back into the studio and get the picture he liked.

At that point I decided I wanted bigger stripes, a more graphic look. We bought a flag that was twenty-five feet wide by fifteen feet high. It couldn't even fit in Annie's studio! So we went to Silvertop Studios in Queens where commercials are shot and rigged it up. We did a whole bunch of sessions.

*When I first saw the cover, I expected to see Bruce's face on the other side.*

Bruce hoped to have his face on the cover, because he didn't have it on the cover of *Nebraska*. When all was said and done, he just didn't like any pictures of himself. He liked this image the best; he picked it.

It came from the idea of a back cover. Bruce had his hat in his pocket. That's how he is — he sticks his hat in his pocket. Great back cover! Even though some of us talked about it being the front cover, Bruce kept saying, "Yeah, but I can't put my butt on the cover."

*When did he cross that hurdle?*

I don't know. He went home one weekend and called me. "Well, I think we gotta keep fishing." In other words, start from scratch — and the album was nearly finished!! I got off the phone, and I was very depressed. I think I burst out crying. "Gotta keep fishing"? I thought I was gonna lose my mind!

*What were you happy with at that point?*

There were so many photo sessions — we did seven sessions in a year and a half — that there were a few things I loved. There were some portrait photos I liked, frontal versions, and some great type designs.

Anyway, that Monday I got a call from Bruce, that that was it. He got nervous. Just when it was time to really make a decision, he totally withdrew.

*Saner heads prevailed?*

Right. He spent the weekend with Chuck Plotkin.

*"Thanks to Chuck Plotkin for his assistance. . ."*

Yes. Thanks to Chuck Plotkin for your influence!

The way Bruce has taken his career that's different from other huge personalities is that he just maintains complete control of his own image. And one way he does that is by making sure, from the graphics side of it, he sees and approves every single solitary thing that goes out. (Pointing to the album cover typography) It gets down to this slash mark right here; he didn't think it should be there. That's how involved he gets.

*Considering that it was 1984, an election year, did you foresee the immense coopting of the album's flag imagery as patriotic propaganda?*

I think Bruce, at one point, did picture it. He was a little bit afraid to use the flag. We all knew the flag was a great marketable image. That was clear to all of us.

But it was more coincidental, as far as I'm concerned. I could be wrong. But the title of the song is "Born in the USA," and that's where it came from. I don't think being an election year had anything to do with it.

*The double-page spread of the flag in the field, from the first tourbook, was another keynote image.*

It was taken by Robert Lewis, a young, very unknown photographer who's great. He went out to shoot Bruce during rehearsal, and in his spare time he took the flag out to the fields. I wanted to make it a poster. Bruce loved the picture; I guess he didn't like the way I designed the poster — I used skywriting. He thought that was very funny but too cute. "Nice try, Andy."

*The "Dancing in the Dark" 45 sleeve threw me a little, because it appeared before the album, and its type style gave me the impression Bruce was moving in some slick, modern direction. Then the album came out with a completely different look.*

Type has to do with the graphic. To me, Bodoni Bold (USA's typeface) is a more classic American type; it's been used on stamps. There were others that I did, but Bruce liked it. It was just one of those things that worked.

*The "Glory Days" 45 was very nice, with its baseball diamond look.*

You got that, thank you! People don't always know that.

*What's been the fallout from this album design, professionally?*

I would say that some of the work I've gotten has been a result of the album. Recently, I got a call from Chris Blackwell at Island Records — he loved the Run-DMC album cover I had finished for Profile Records, not knowing I had done Bruce's cover. He found out later I had done it. So they've hired me to do a bunch of work.

*Has Annie Liebovitz received more of the credit, in your estimation, for the great cover?*

In a way she did. I saw an article about Bruce, and next to the album cover was "Annie Liebovitz' classic photo," and to me, that was a real misrepresentation.

In other circles, people looking for art directors have come to me, not caring that Annie took that picture. So it's not something I regret. I'm thrilled the album was such a success. 🍷



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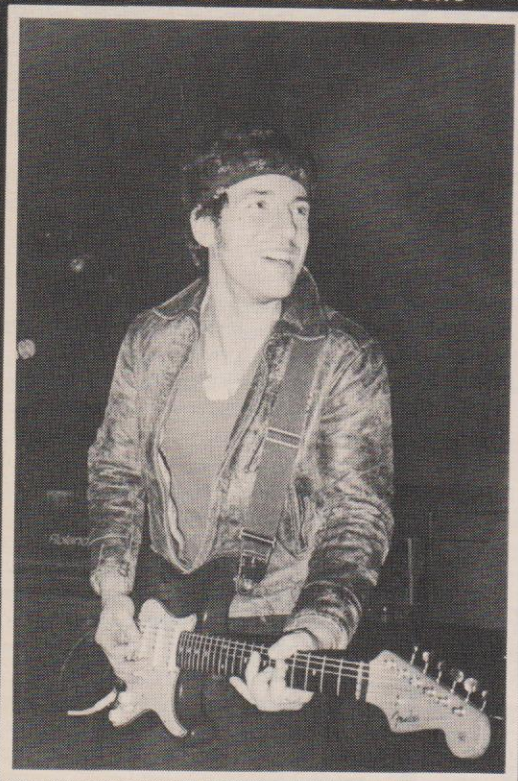
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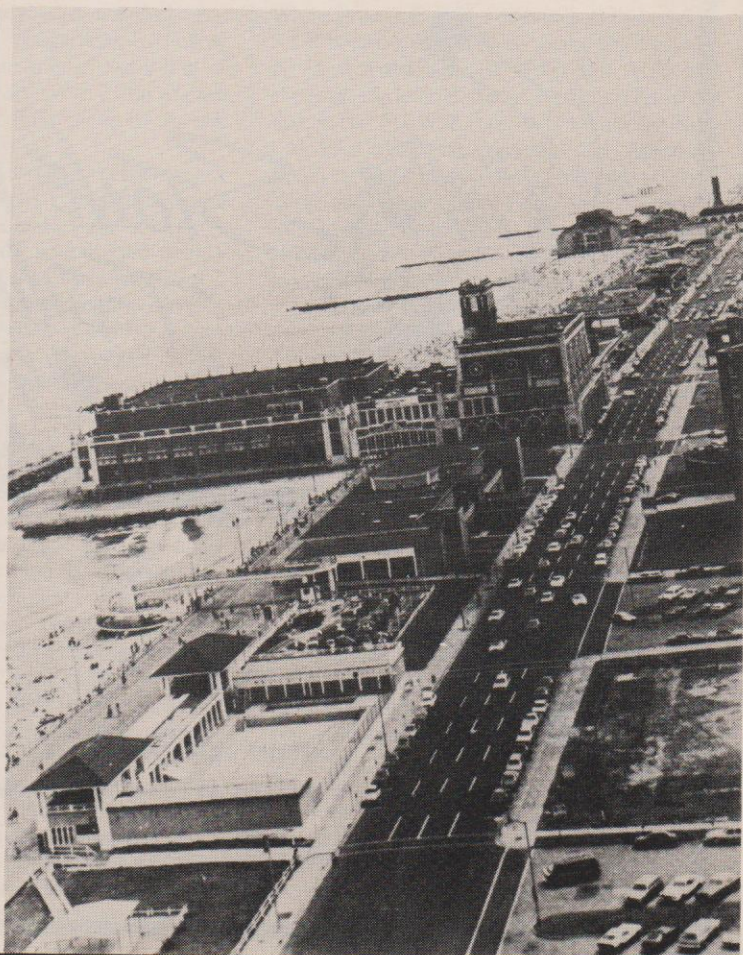
## GREETINGS FROM ASBURY PARK, N.J.

A Look At The Local Scene



The Bruce Springsteen Photo Discovery

By Chuck Yopp





## In the mail

Address all correspondence to the Editor, Backstreets, PO Box 51225, Seattle, WA 98115. We reserve the right to edit letters for space reasons (you people write long letters!). Typing and double-spacing (and shortening) your letter greatly increases the chance of it appearing in Backstreets.

### On a Downbound Train

Dear Editor:

Do you, by chance, know anybody who would like to write to me? I am so desperately lonely. Sometimes I just don't know how long I can manage before I fall apart. Sure I have a home, a husband, two boys — but they are so busy, the boys are away at school, home only for weekends and holidays. And we live so terribly isolated on a small farm, 1 KM to the nearest neighbor, 3 KM to the village center.

I have no friends at all, nobody's coming here ever — I have no driving lessons. But I enjoy walking, so I go walking with our two dogs for at least two hours every day, building a fantasy world where people like Bruce and Little Steven are my friends. We talk and I always have their music in my head. They comfort me, Steven talks to me about all the people having a much worse fate than me and that makes me hang on.

Please forgive me for writing you, but somehow I feel you are my last chance. Maybe you

think I should have written to someone looking for Bruce pen pals in your magazine — I don't know — I get the feeling they are mainly very young people. I belong to the same generation as Bruce, Clarence, Little Steven, perhaps that's why they seem so familiar. When I was 17 I had Elvis on my wall — now it's Bruce and Steven.

"Talk about a dream, try to make it real, you wake up in the night with a fear so real, spend your life waiting for a moment that just don't come...."

Birgitt Lindebrekke  
N-5730 Ulvik Hard, Norway

### The Working Life

Dear Editor:

I've been a fan of Bruce's since I first saw him in 1978 at Madison Square Garden. I've been to eight shows since then. I've seen Bruce and his music evolve from "Growin' Up" to "Born to Run," from "Candy's Room" to the inside of his soul one hears on *Nebraska*. I feel a bond with Bruce — like we grew up together.

My father has worked in a factory for 35 years, struggling to make ends meet, and putting three kids through college. He was, however, out of work for a while after the plant he worked at for over 25 years closed down three years ago in Queens. They were bought out by a company building luxury condominiums.

My dad was lucky enough to eventually find a new job, though with a large drop in pay because he lost all his seniority. Many others are not so lucky.

I salute Bruce's efforts to save the 3M plant in New Jersey. I believe in what he is talking about and fighting for.

Carol Anne Szel  
Elmont, NY

### Making Movies

Dear Editor:

Is all this talk I hear connecting Bruce Springsteen and the film industry really true? I can't believe Bruce would let anybody do a *Born in the USA* movie after all he has said about selling out. I'll always trust him not to give in to the media or to other people's hungry pocketbooks, but it almost looks like he might.

I feel that a movie would change things drastically, and I don't want things to change. *Born in the USA* is so misunderstood already that it doesn't need a movie to help it out.

Please, somebody, stop this madness. I love and respect Bruce too much to let people try to exploit and capitalize him.

Andrea Louise Terrenzio  
Seattle, WA

### Roll Your Tapes

Dear Editor:

You asked in your last issue for us to write our opinions on the "On Collecting" column. At least for me it is a valuable part of *Backstreets*. Please don't discontinue it. As you have said in the past, Bruce fans are going to buy this stuff anyway so your columnist's advice on the subject is greatly appreciated. If you do away with the column, me and others would still buy the LPs but just hope for the best. Eliminating the column will not eliminate these records; it will just hurt the unknowing fan.

Sean Street  
Cronin, NY

### Ticket to Ride

Dear Editor:

This is my first time writing to Backstreets. Thank you for creating such a great magazine. Whenever each new issue arrives at my house, I devour it from cover to cover. Anyway, the main point of this letter is to reply to Linda Facto's letter concerning ticket scalping.

Linda, you're upset that after being the first in line to buy tickets and the random numbers were distributed, the scalpers got ahead of you and got their tickets first. Why, pray tell, did you go ahead and purchase tickets from a scalper and sell your original ticket, then? How do you think that these jerks stay in business?! It's people like you who would shell out your hard-earned cash so they can make their profit. Granted, I've been tempted to buy from them myself and pay around \$300 — just for a seat in the first ten rows — but I came to my senses. I don't want to give them my business and the

(Continued on next page)

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"down the street from the Pony".



(Continued from previous page)

satisfaction of taking advantage of another sucker who has Springsteen Fever and wants to see the show close up. I've seen Bruce a total of 18 times now — always in "so-so" seats — and had the time of my life. I'm going through withdrawals now, for pete's sake!

You were lucky to even get a ticket. A lot of people didn't. I bet they would have loved to have gotten their hands on your "so-so" ticket. So next time be satisfied with a "so-so" seat, Linda. Who knows? Maybe the next time Bruce comes to town, (soon God), one of those "security people" may walk straight up to you and hand you random number one!!!

**Pandora Suchy  
Camarillo, CA**

## Adult Education

**Dear Editor:**

Recently, I was at the lowest point of my adult life. I had undergone several major changes which in turn, caused severe depression. Both family and friends were baffled because I was unable to discuss the reasons behind my condition. Professional counseling was of little help. Finally, I managed to get my head together enough to put on one of Bruce's albums (*The River*). As a last resort my husband and two youngsters took turns practically around the clock playing tapes and all his recordings for me. They were convinced that if anyone could help me put things back into perspective, Bruce Springsteen could. Gradually within a three week period, I was finally becoming "weaned" of the abnormal amount of listening I had done. But I pulled through and my life has once again returned to normal. Thank you, Bruce, for helping me through extremely trying times and thanks to my family for their support and cooperation.

**Barb Carroll  
Newportville, PA**

## My Three Sons

**Dear Editor:**

I'm a hip mom who is shocked and blown away that no one from Cleveland responded to your Springsteen summer concert survey. So I guess it takes a middle-aged mother of three ardent Bruce fans to assure you that Springsteen had Cleveland in his hands last summer.

My university student son drove downtown to sleep on the street near the stadium to get 26 tickets for friends. On concert day our new home was turned into a mini-motel by screaming Bruce fans from Eire and Pittsburgh, all wearing Bruce t-shirts and draped in American flags. "Born in the USA" blasted our normally quiet neighborhood and I can tell you the caravan that left here was a sight to behold.

Cleveland Stadium was sold out and these enthusiastic fans let Bruce know that their city loved him. No truer fans can you find than my three sons and now I really feel better that you've finally heard from Cleveland.

**Pat Quigley  
Bricksville, OH**

## On collecting

# Latest live record reviews

BY DANNY MARTINS

Several new bootlegs have been released in the past few months and as usual only a few are worthy of their high prices. "Nebraska Live" is a single LP from Europe and has a nice color and is superbly pressed. All the *Nebraska* songs that were performed on the '84-'85 tour have been included. Quality is excellent and many are around so you shouldn't expect to shell out more than twenty bucks.

"A Moment of Truth," also a European single LP, contains highlights from the 1981 Vietnam Vets benefit at the L.A. Sports Arena. Several rare tracks are included and again, the quality is excellent and the package is nice. This one seems to be a little rarer and may be selling at a higher price. It is a unique show and has always been hard to find even on tape so it would be a good addition to a collection.

"None but the Boss" is a U.S. release, also a single, containing ten rare *Born in the USA* outtakes. The material is fantastic. Some of Bruce's best unreleased songs are found here but unfortunately the quality, at best, is just listenable. If you do have the patience you may find it worthwhile as it seems to be selling fairly cheap. Some of the tracks included are "Cynthia," a great upbeat, keyboard-oriented tune, the studio versions of "Sugarland," "Follow That Dream," and the original recording of "Janey Don't Lose Heart" with Little Steven on backing vocals. Hopefully these tracks will surface in better quality.

Some other new European releases are "He's So Fine," a single LP copied from one of the discs in the "Reasons to Believe" set. A trashy xerox insert and poor sound quality highlight this package. "The Boss Was Born," a fairly nice picture disc containing some live tracks from the European tour, is a fair collectors' piece but nothing to rave about. "The Promise" is another picture disc containing a few old outtakes, again, nothing too unique. Also out is a reissue of the old U.S. boot "Roulette." Although the quality was never raved about, it does contain some of the best unreleased Springsteen material such as "I Wanna Be With You." This should be available fairly cheap, at least cheaper than the original U.S. version which has become very rare.

A couple of European collector oriented pieces have been released, one being a two picture disc boxed set of "Son You May Kiss the Bride." The material is typically the same but the package is fantastic and of course, expensive. "Honeymoon in Gothenberg" has also been released as a boxed set and includes a picture disc containing additional live material. This is also very nice and very expensive.

The best of the new U.S. releases would be the five LP boxed set entitled "Sunday Special," containing in fairly good sound quality the

Sept. 1, 1985 show at Giants Stadium. This is the first boot to finally appear from the U.S. leg of the 1985 tour. Hopefully a nicer set in better quality will be released but until then this one's okay. Another boxed set titled "Leeds '85" has been released in what seems to be fairly limited quantity. It may be hard to find and frankly isn't worth looking for. Just another typical European show, only this time in poor sound quality and in a crummy package not much better than the "Dancing in Dublin" and "And Then to Gothenberg" sets which I rated as landfill in the last issue.

A few more titles not worth your time or money are "Providence, R.I., 1/23/85," a single LP in poor quality containing a few randomly selected tunes from that show; "Philadelphia Special," a 3 LP repressing of the original, long out of print boot from the August 18, 1978 Philly show (this was never too hot to begin with except at the time it was unique for its red, white and blue vinyl — the repress doesn't even offer us anything of interest like that); and "Live in the Promised Land" which is on about its fifteenth repress, this time real lousy and missing some songs.

Two reissues that you may find worthwhile are "Piece De Resistance" and "The Great White Boss." Both are reissues of the original 3 LP boxed sets. "Piece" being the Passaic, NJ show from Sept. 19, 1978, and "G.W.B." the Aug. 15, 1975 Bottom Line show. The third disc in the "G.W.B." set is not from the Bottom Line show but contains "You Mean So Much to Me" from a 1973 club date in New York, and "Don't Look Back" and "Action in the Streets" from the Boston Music Hall in 1977. If the last two were in better quality they would simply year your head off. Even the way they are I consider them to be the finest ten minutes in the history of bootlegging. The "Piece De Resistance" and "Great White Boss" reissues are both in good quality and seem to be available fairly cheap.

The only other new releases are a couple from Japan. Japanese boots have usually been released in acetate form in quantities of around twenty-five. Prices have been about fifty dollars a disc and other than for their rarity, not worth it. The quality on most of these boots ranges from bad to horrible. There are a couple exceptions, one being the recently released "Castle Hall." The quality is very good but the price, if you can find one, is well over \$100. If you have that sort of money just sitting around you'd do better to donate to some worthy cause. ☹

*Backstreets in no manner, shape or form endorses these types of materials. Our word of advice to collectors of unauthorized materials is let the buyer beware. If you must buy this junk, stay clear of the real losers.*



## Classifieds

### PERSONALS

**SPRINGSTEEN PEN PALS WANTED. ANY FANS OUT** there over 30? Sandy Barrett, 1548 Janke Road, VA Beach, VA 23455.

**ALL CORRESPONDENCE WELCOMED. KAREN BARYLSKI,** 6918 Virginia, St. Louis MO 63111.

**LOFGREN FANS WRITE: COOKIE, 3333 MORNINGSIDE** Road, Wilmington, DE 19810.

**WANTED: LOTS OF BRUCE PAN PALS. WRITE SOON:** Kathy Fidge, 29 Robertson Crescent, Redwood Park, South Australia, 5097.

**FRIENDS. BRUCE FANS FROM USA WANTED. WRITE ALE** Cappelli, Via B. Gozzoli 46, 00144 Roma, Italy.

**LISA SHERMAN OF CORTLAND, NY: CONTACT JACKIE** Shriver, 62 Meadowcrest Drive, Bedford, NH 03102. Concerning BFSAP.

**PENPALS FROM AUSTRALIA, NEW JERSEY AND EVERY-** where else wanted. Soraya, 46 Mandeville Street, Elizabeth West, South Australia, 5113.

### WANTED

**SPRINGSTEEN TAPES TO TRADE. YOUR LIST GETS** mine. Nancy Coleman, 3000 Billing Street, Quincy, MA 02171.

**LET'S TRADE LISTS. ALWAYS LOOKING FOR VINTAGE** shows. Stuart Levine, 24241 Highlander Road, Canoga Park, CA 91307.

**WANTED: VHS VIDEOS OF THE 84-85 TOUR, ESPECIAL-** ly Soldier's Field or Indianapolis. Will pay top price. David Andrews, 204 Kingston Dr., New Lenox, IL 60451.

**WANT TO TRADE BRUCE TAPES. HAVE AUDIO AND** video. Send list to Jim Craven, 21 Viola St., Lowell, MA 01851.

**DESPERATELY SEEKING 9/9/85 (MIAMI) PHOTOS.** Polly A. Mattson, 1915F SW 42 Drive, Gainesville, FL 32607.

**JERM WANTS BRUCE TAPES AND A FEMALE BRUCE FAN.** 1009 Bent Road, Media, PA 19063. (215) 565-4484.

**WANTED: COVER OF ROLLING STONE, DECEMBER 6,** 1984. Respond: Marie DiMatteo, 548 E. Summit St. #203, Kent, OH 44240.

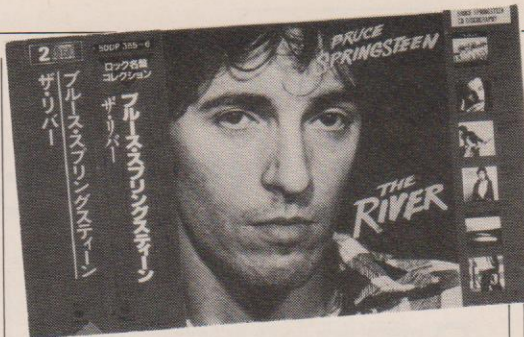
**WANTED: SPRINGSTEEN VHS VIDEO, CONSTANTINE,** 417 Foster Ave., Brooklyn, NY 11230.

**SPRINGSTEEN AUDIO AND VIDEO TAPES WANTED TO** trade/buy. Your list gets mine. S. Carlos, 1551 Burkhardt Ave., San Leandro, CA 94579.

**BRUCE SPRINGSTEEN TAPES/VIDEOS FOR TRADE (BETA/** VHS). Send for list, J. Grosso, 302 Jody Lane, Boothwin, PA 19061.

**BRUCE AUDIO TAPES TO TRADE. 1969-1985. YOUR LIST** gets mine. Eddie Dandrow Jr., 142 Warren St., Revere, MA 02151.

**TAPERS UNITE! SWAP TAPES WITH ROCKERS FAR AND** wide. Join the International Recording Society. Send SASE to IRS-B, 2717D Coffee Rd., Modesto, CA 95355.



**FOR AUCTION: THE RIVER, WHEN FIRST ISSUED IN** Japan on CD, was a very special item: It came with two special Japan-only booklets, with a different use of cover type and picture than the US release, and with a beautiful little sleeve end that fits over the end of the case and in great Japanese red writing, outlines a Bruce CD discography. We also think, purists that we are, that it sounds better in this form (a little warmer) than the CD that has been available here in the US (which is also made in Japan but was cranked out in a different package later). Included is a 16 page booklet of lyrics with great pictures and then there's another 28 page booklet (written in Japanese) that has 13 black and white off stage and in concert shots (12 of which have been used no where else but here). It is beautiful and probably the best CD package of any artist we've ever seen and now extremely rare even in Japan. None were imported for the US so we felt very lucky to come up

### Rates

**CLASSIFIED RATES:** Rates are \$1 a word for each word with a 10 word or \$10 minimum for all commercial ads, trades, wants, for sales, or tapes. Ads that have no commercial intent, including pen pals, messages and the like are only 50 cents per word, ten word minimum. No ads selling bootleg or unauthorized materials will be accepted. Write for display advertising rates. Backstreets assumes no responsibility for any advertisements in the magazine. Please write our Consumer Services Department if you have any problems with an advertiser. Send all ads to Classifieds, Backstreets, PO Box 51225, Seattle, WA 98115. Thanks.

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**LIFE SIZE 6 FOOT BRUCE POSTER, SATIN JACKETS,** limited collectors import. Write. Springsteen, PO Box 891, Station F, Toronto, Canada M4Y 2N9.

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**SPRINGSTEEN PUBLICITY PHOTOS (1984-85, 8x10** b/w): Bruce, solo; with band; \$5 each. Sun City 8 x 10 Color: Bruce, Little Steven, everyone; \$8. Johnny Go, 1574 NW Blvd. #2, Col. OH 43212.

**EXCLUSIVE SPRINGSTEEN CONCERT PHOTOS. OTHER** collectibles also. Send \$2 for sample photo and list. CAB, PO Box 272902, Houston, TX 77277-2902.

**PINK CADILLAC BIRTHDAY CARDS. SEND ONE TO YOUR** favorite Bruce fan. \$2. T. Lanham, PO Box 11374, Cleveland, OH 44111.

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**AUCTION — RARE PROMO 45S: "BLINDED BY THE** Light" with picture sleeve: "Spirit in the Night." Rockaway, Box 1508-B, Woodbridge, VA 22193.

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**EXCELLENT BRUCE PHOTOGRAPHS. PHOTOS FROM THE** 1980/1981 tour. 1984 tour and photos from the last shows on the 1985 tour in L.A. Also photos of the band and Little Steven. Send \$2 for catalog and sample. Third Eye Photography, 7131 Owensmouth Ave., Canoga Park, CA 91303.

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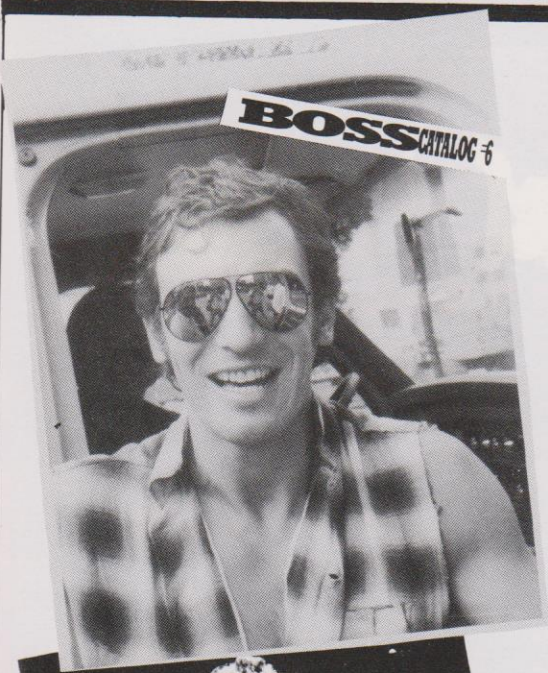
We update our catalog constantly and our latest is filled with lots of new great items including a great selection of Boss videos, some new books and all the new import records. We're constantly updating our stock and improving our service—we now accept VISA, Mastercard and Eurocard to better serve you. We carry quite a few items that you won't find through any other outlet including the great songbooks to "Nebraska" and "The River."

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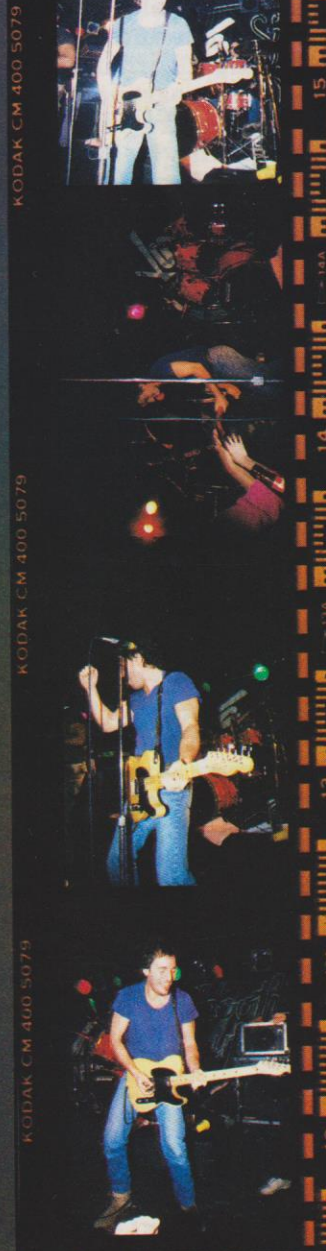


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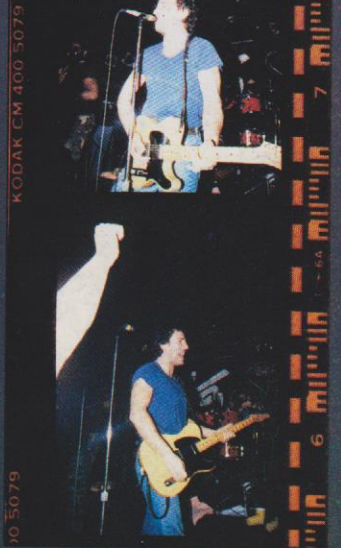
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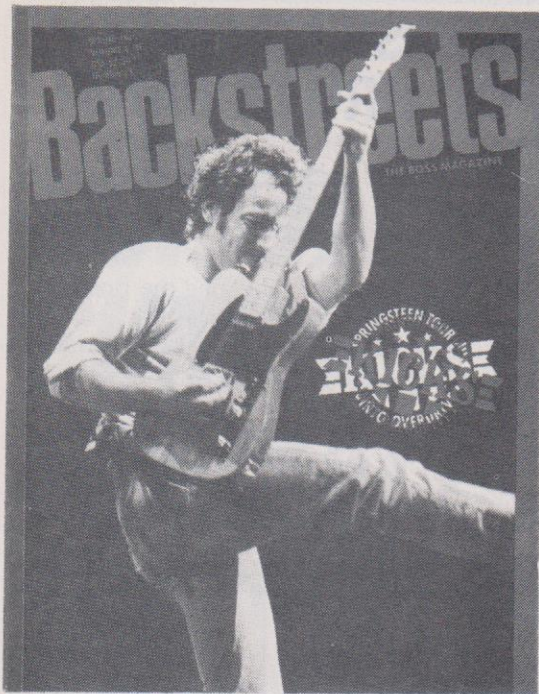
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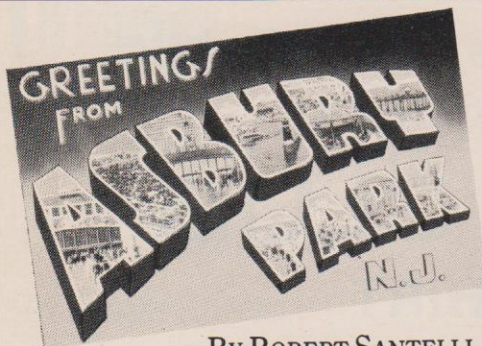
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BY ROBERT SANTELLI

(Greetings From Asbury Park is a regular column on the Jersey Shore scene by Robert Santelli. Santelli is a noted Jersey writer who worked with Max Weinberg on the classic book *The Big Beat*.)

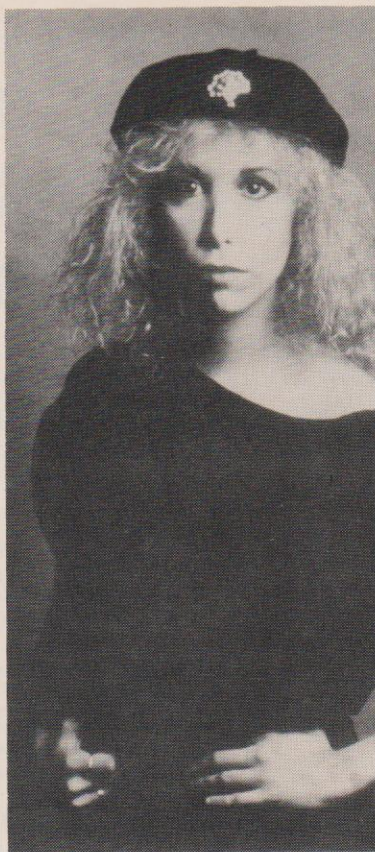
Ever since the Fast Lane folded a few years ago, the Stone Pony has really been the only club in Asbury Park where local bands could play original music on a regular basis. Mrs. Jay's, the biker beer garden/bar located around the corner from the Pony, has always presented some original music during the summer. But that music had to suit the tastes of the leathered heavies who frequented the place and parked their Harleys in a long line down Ocean Avenue.

Recently, however, the city's music map has been altered in a very positive way. The Deck House (517 East Lake Avenue) began offering live entertainment last November, and in less than eight months, has become a most important Shore rock club. Spurred on by the efforts of David Meyers, the leader of the old Blackberry Booze Band, the outfit which included Miami Steve Van Zandt and Southside Johnny, and which eventually evolved into Southside Johnny and the Asbury Jukes in 1974, the Deck House features what Meyers calls, "the traditional sounds of Asbury Park rock 'n' roll." That, of course, means rhythm and blues and soul-saturated rock played by musicians who recall the mid-70s glory days of the city.

It's not uncommon, for example, to catch ex-E Street Band drummer Vini Lopez and his band, J.P. Gotrock, at the Deck House. Neither is it unusual to hear the Fairlanes, quite possibly New Jersey's best blues band, perform there. The Fairlanes drummer is also an ex-E Streeter — Ernest "Boom" Carter. Other bands which regularly perform at the Deck House and which still have strong ties to R&B-influenced rock include Paul Whistler and the Wheels, Big Daddy Gallagher and the Asbury Horns, the Z Band featuring lead singer Bobby Bertilson, and Sonny Kenn.

"We get an older, early thirties kind of crowd here," says Meyers, "because most of the people who follow these bands used to hang out at the Pony ten years ago. The Deck House is really a musician's club. There are no hassles here. Guys and their bands just get up onstage and really play great music."

The good news doesn't stop here, either. Another new club, Visions, has abandoned its dj-only format and is now featuring original bands. Located at 230 Cookman Avenue, a few blocks east of where the old Upstage was lo-



Carolyn Mas : A survivor.

cated, owner Len Soriano says he, too, like to make his club a "musician's" the moment, most of the bands who played Visions are young, up and coming, more allied to neighboring Long Brighton Bar scene. It's here where the Shore's punk and minimalist rock can be found, and where some really exciting has been heard by bands like the Wal Secret Syde, and the Worst over the years. Visions now gives bands a second venue in which to perform a fan support.

Perhaps one local musician sums it best when he said, "We need clubs like as much as we need clubs like the Deck. One deals with newer music; the other with classic rock sounds. Both clubs come, and both, hopefully, are going to play significant roles in the Shore music scene this summer."

Meanwhile, the Stone Pony remains the premier rock club, not only on the Jersey Shore, but in all of Jersey. What, with Bruce and the E Street Band performing unannounced at the club on two different nights recently as well as the appearance of such noted artists as Glen Burtnick, Marshall Crenshaw, Charlie Sexton, Johnny Winter, Dickie Betts, and Darlene Love in the last couple of months, the Stone Pony is still the place to get a full dose of rock 'n' roll on any given night.

Speaking of the E Street Band, drummer Max Weinberg has been speaking at colleges and universities across the country this spring, giving students an insider's view of the band and recalling its rise to the top of the rock

## A BOSS MAGAZINE FOR BRUCE FANS!

A SUBSCRIPTION TO BACKSTREETS, THE quarterly all-Springsteen magazine, is the next best thing to sitting in the front row for every Springsteen concert. Backstreets is the only magazine in the world devoted exclusively to covering the Boss and the E Street Band. In each quarterly issue of Backstreets you'll find award-winning writing, exclusive interviews, magnificent photography, reports on all of Bruce's concert and club appearances and timely updates on all the latest recording and tour news. If one Springsteen concert every few years just isn't enough for you, you'll enjoy getting four issues each year packed with Bruce news.

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... and more on this in a later issue of Backstreets.

Tidbits ... Chuck Yopp's book, *Greetings From Asbury Park, N.J. (A Look at the Local Scene)*, is currently in its second edition. The book is available from Greetings Publications, P.O. Box 107, Asbury Park, NJ 07712. The cost is \$25. Yopp says he has plans to do another photo book of Bruce-related Jersey Shore activities ... Glen Burtnick's debut lp, *Talking in Code*, is finally in record stores. It's a good one ... The release of Jersey Artists for Mankind or J.A.M.'s Garry Tallent-produced single was mixed by Bob Clearmountain and contains a scorching Springsteen guitar solo. It should be available this summer.





latest releases both domestic and foreign. And Backstreets is the only place in America where you'll find consumer-oriented reviews of all the latest foreign and live recordings. For collectors, the Backstreets' classified ads are the world's best marketplace for buying or selling Springsteen collectibles.

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big painted flag. I hired a scenic painter to do a Rauschenberg looking flag; it was done on canvas, about fifteen feet wide. I stapled it to the wall and made it real weird.

Then we went down the street to this garage we rented and did the fire shot, one of Annie's ideas.

*That's real fire?*

You could see it on Bruce's face—he was a little nervous about it. He looked a little like, "What are we doing here?"

*The fire shot seemed to come out of left field, having nothing to do with the established Born in the USA image campaign. It's a nice enough*

(Continued on next page)

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# AN INTERVIEW WITH ANDREA KLEIN BY ARLEN SCHUMER

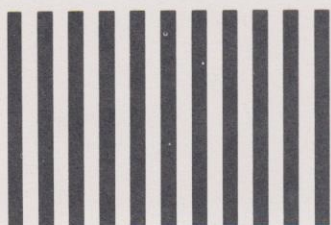
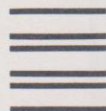


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Imagine the "I'm on Fire" shot  
as the cover of the LP. "Glory  
Days" looks like a baseball diamond.



- #1 Completely Sold Out!
- #2 Six hottest Bruce items; Santa Claus; center-spread poster; Bruce interviewed by a 9-year-old; The River
- #3 The complete videography; centerspread poster; tour news; world's biggest Springsteen record; LP updates
- #4 Asbury Park and tour guide; Bruce live at the Pony; Nebraska reviewed; new live discography
- #5 Complete song list of Bruce cover tunes; boot singles discography; video update; UK discography; guest spots
- #6 Exclusive Steve Van Zandt interview/feature; the top six boots; Springsteen on film; latest record news
- #7 Steel Mill; Bruce's heavy metal band, with exclusive pics of Bruce with long hair; Dutch discography
- #8 Clarence Clemons feature—when the Big Man meets the Boss; German discography; new foreign singles
- #9 Bruce in the movies; the new Wild One; Beaver Brown interview; New books on Bruce reviewed; new single
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- #12 Bruce on Fire! '84's hottest shows; Southside Johnny interview; Bruce books; Beaver Brown
- #13 Tour in Overdrive; inside USA for Africa; Annie Leibovitz; Little Steven; new boots
- #14 Rockin' the world, complete report; REM interview; the Boss Club; record and tour update

was that kind of process. A process more of what felt right to him.

*What were some of the ideas you were picking up on?*

Pretty much American, a lot of color. Bruce had an idea, a book he really liked. It was a book of photographs, and maybe even some poetry, by Joseph Szabo, called *Almost Grown*. They were beautiful pictures of adolescents. Bruce really liked the pictures. All he would say was, "I don't know . . . all I know is I like these pictures." Period. He didn't go any further with it. I said, okay, let's get ahold of these pictures, and maybe I'll do a photo collage. Which

(Continued on next page)